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RICHARD BONELLI
THE METROPOLITAN'S NEW BARITONE
As FIGARO

Fernand de laudon
CHICAGO



MME. BLANCHE MARCHESI and Leslie P. Spellman, American organist of the American Church in Paris, snapped on Easter Sunday at Solesmes, where they heard the Gregorian chants of the monks at Benediction.



JOSEPH OSBORNE, violinist and teacher of many pupils playing before the public. Recently Paul Musikowsky, ten-year-old violinist and pupil of Mr. Osborne, made a Canadian tour, was soloist with the Manhattan Symphony Orchestra, and gave a Carnegie Hall (N. Y.), recital.



THE WICHITA (KAN.) CIVIC MUSIC ASSOCIATION HEARS MARION CLAIRE AND THE CHICAGO LITTLE SYMPHONY, the fourth presentation of the 1931-32 series in that city. George Dasch led the orchestral numbers and Henry Weber conducted the accompaniments for Miss Claire. (Edgar B. Smith, photo.)



A SHEAF OF CELEBRITIES IN THE POWELLIAN ERA. Left to right: Lionel Powell (deceased impresario), Bachaus, Kreiser, Hislop (Scotch tenor), Harold Holt (Powell's successor). Front row: Frieda Hempel, Clara Butt, Gall-Curci. (Photo © Central News.)



SANDOR HARMATI, one of the conductors of the Musicians' Symphony Orchestra, which gave a series of five concerts at the Metropolitan Opera House (New York), will be guest director at The Dell in Philadelphia during the week of July 18. Following this appearance, he is to lead the Chautauqua (N. Y.) Orchestra from July 25 to 30.



FLORENCE GALAJIKIAN, pupil of Dr. Albert Noelle, who was chosen among the winners in the NBC Composers Contest. Her composition, a Symphonic Intermezzo, as well as the compositions of the other four winners, was played over KYW in Chicago, May 8.



OFFICERS OF THE CONCORD, N. H., COMMUNITY CONCERTS ASSN. Left to right: (seated) Mrs. Gladys B. Dolloff, vice-president; Agnes Chalmers, clerk; Mrs. Ruth M. May, campaign manager; Mrs. Charles G. Remick, director; Mrs. Ruth G. Rainie, super-chairman. (Standing) Herbert W. Rainie, vice-president; Ray E. Crowell, director; Edward K. Woodworth, president; Robert Ferguson and Joseph M. Lucier, secretary. (Dunlap photo.)



SILVIO SCIONTI (ALIAS THE CHEF) prepared his renowned lasagne al forno and polpettone for Mr. and Mrs. Kleine (standing on each side of him) at a dinner given in their honor in the home of Mrs. John Rider Wallis, Dubuque, Ia. Next to the Kleines are Mrs. Wallis and Mrs. Abby Kleine.

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Concertgebouw Orchestra Gives Two Excellent Concerts in Paris

Mengelberg Receives Ovation—Horowitz Performs Upon
American Return—Modern Programs Offered

By IRVING SCHWERKÉ

PARIS.—On May 3, and for the third time within two weeks, a capacity audience gathered in the Opéra to listen to orchestral music. It was the occasion of the appearance of the Concertgebouw Orchestra of Amsterdam, under the direction of Willem Mengelberg. Scores of latecomers were turned away, but those who had had the foresight to reserve places in advance, were treated to a memorable evening of music.

The program opened with Bach's suite in B minor. The strings sounded rich in this work and Mengelberg held his men to the formal beauty of the opus. A thoroughly comprehensive reading that revealed anew the art of Johann Sebastian Bach.

César Franck's Variations Symphoniques for piano and orchestra, which followed, were played by Mme. Marguerite Long. It was a beautiful reading. Mme. Long's conception of the work, her phrasing and restraint were admirable. Both soloist and conductor were repeatedly recalled.

La Vie d'un Héros, by Richard Strauss, which ended the program, gave Mengelberg and his men an opportunity for brilliant, virtuoso playing and for a magnificent interpretation. A series of ovations followed, and the soirée ended in triumph.

The second concert of the Concertgebouw Orchestra, which took place in the Opéra May 5, was a repetition of the success reviewed above. The all-Beethoven program consisted of Egmont Overture, symphony No. 3 and symphony No. 5.

HOROWITZ SCORES

This pianist, always certain of a numerous following here, drew them to the Salle Pleyel, upon his return from America. His program comprised concerto in B flat major, by Brahms; concerto in A major, by Liszt; Les Funérailles, Valse Oubliée and étude in E major, by Liszt.

Detailed review is not required; everybody in America is acquainted with the art of Horowitz and its qualities, and all we need do is to report the customary Horowitz success.

MODERNS

In the domain of the new, a number of

first auditions have taken place. The Société Nationale, at its last performance, brought out three works. The young French pianist Robert Casadesus proffered a string quartet (played by Calvet Quartet), of which the adagio religioso made a particularly deep effect. From Maurice Emmanuel, French savant, writer, composer and teacher, there was a sonatina for piano (interpreted by Robert Casadesus), distinguished by the employment of Hindu modes, expert writing and elevated thought. George Dandelot, writing in lighter vein, produced three waltzes for two pianos (Casadesus and Dan-

delot at the keyboards) all agreeable and rhythmic.

HOMAGE TO D'INDY

Another interesting concert by the Société Nationale was that at which only works of the late Vincent d'Indy were played. D'Indy was for a long time president of the society. On this occasion the offerings covered a period of fifty years: Sextuor, op. 92 (1928) for two violins, two violas and two cellos (played by MM. Calvet, Guilévitche, Pascal, Mas, Lemaire, Mme. Pascal); Fantaisie, op. 99 (1930) for piano, (interpreted by Jean Doyen); Lied Maritime, op. 43 (1896), and Invocation à la Mer, op. 53 (1898-1901), (sung by Germaine Lubin, soprano, accompanied by Marcel Labey); Poème des Montagnes, op. 15 (1882), (performed by Jean Doyen); and Suite en Quatre Parties, op. 91 (1927), (played by MM. Le Roy, Bas, Grout, Boulmé, Jamet).

SPANISH TUNES

The Opéra, perhaps by way of expressing joy that the closing clouds which had

(Continued on page 8)

New Artists and Productions Are Announced for Metropolitan Opera

Eight Singers Added and Twenty-Seven Dropped from Company's Roster—Reduced Prices, Due to Shorter Season, Bring Increased Subscriptions

Giulio Gatti-Casazza's annual announcement of new productions, restorations, and new artists for the Metropolitan Opera Company was made late last week prior to his departure for Europe.

Eight new artists have been engaged. They are Frida Leider, Wagnerian soprano; Helen Gleason and Rose Bampton, American artists; Tito Schipa, tenor, for French and Italian roles; Richard Crooks, American tenor, for French, Italian and Wagnerian operas; Gustaaf de Loor, tenor, for German repertoire; Richard Bonelli, American baritone, for operas in various languages; and Ludwig Hofmann, bass-baritone, for German works.

Gigli, Maria Jeritza and Clarence Whitehill head the list of those artists whose contracts have not been renewed. Others are Nanette Guilford, Julia Claussen, Marie von Essen, Max Lorenz, Francesco Merli, Edward Ransome, Georges Thill, Mario Basiola, Giuseppe Danise, Ivar Andresen,

Michael Bohnen, Adamo Didur and Pavel Ludikar. Among those infrequently heard at the Metropolitan, and not listed to return are Dreda Aves, Santa Biondo, Louise Lerch, Elisabeth Ohms, Charlotte Ryan, Myrna Sharlow, Margaret Bergin, Mary Bonetti, George Meader, Carlton Gauld, and Joseph Macpherson.

The shortening of the opera season next year is largely responsible for the unusual changes in the personnel, Gatti explained.

As previously announced in the Musical Courier, Louis Gruenberg's Emperor Jones, based on O'Neill's play, will be an outstanding novelty of the new season. Strauss' Elektra, not previously heard at the Metropolitan, also will be presented. The official

(Continued on page 21)

N.Y.U. Gives Messiah at Atlantic City

By HORACE JOHNSON

ATLANTIC CITY, N. J.—The choral and orchestral bodies of 500 members of New York University (made up of students, graduates and men and women of the faculty) journeyed here on May 21 to perform Handel's Messiah for the General Conference of the Methodist Episcopal Church, in session in this city.

Under the magnetic leadership of Dr. Hollis Dann, this large army of singers and musicians gave an unrivalled performance of the oratorio which so aroused the enthusiasm of the audience of 4,000 people that the Hallelujah Chorus had to be repeated. In the many years of reportorial activities and the numerous hearings of The Messiah, it was the first time this disciple of music had witnessed such an event. And this fact in itself bespeaks the amazing excellence of the choral body.

From points of attack, enunciation and tone qualities the presentation of the oratorio

(Continued on page 9)

Metropolitan May Present Jeritza as Guest Artist

Although Maria Jeritza's name is not included in the list of artists engaged by the Metropolitan Opera Company for next season, it is likely that she will appear with the company as a guest artist. She plans an extensive American concert tour during the season of 1932-33, and may sing with the Philadelphia Grand Opera Company.

Ljungberg Sings at the Ann Arbor Festival

(Special telegram to the Musical Courier)

ANN ARBOR, MICH.—Ljungberg had a great success at the May 19 festival concert. There were many encores and recalls.

C. S.

N. F. M. C. COMMISSIONS JOHN POWELL TO WRITE SYMPHONIC WORK

The National Federation of Music Clubs has commissioned John Powell, American composer-pianist, to write a symphonic work based upon Anglo-Saxon folk themes or in folk modes. The award is \$1,000. The work will be performed during the season of 1933-34, and sponsored by the federation.

San Francisco's New Opera House to Be Ready in the Fall

Opera Association Votes to Incorporate—
New Officers Elected—Opera and
Orchestra Merge

By CONSTANCE H. ALEXANDRE

SAN FRANCISCO, CAL.—At the Hotel Fairmont the board of governors and founder members of the San Francisco Opera Association held their annual meeting for the purpose of discussing and outlining plans for the association's tenth annual season which is scheduled to open next fall. During the session a letter from Kenneth R. Kingsbury of the War Memorial trustees, containing the information that the new Municipal Opera House would be ready for occupancy on October 15, was read.

The meeting was presided over by Gaetano Merola, director general of the association, who stated that while no definite contracts have as yet been signed by artists, there are several options at hand for eminent artists, including Lily Pons. He assured those present that the season would be as good if not better than any of the previous nine.

Wallace M. Alexander was elected president of the San Francisco Opera Association by acclamation. Mr. Alexander replaces Robert I. Bentley, who was president of the organization from the time of its origin until his death several months ago. Mr. Alexander appointed the following directors for the board of governors: Frank B. Alexander, George T. Cameron, Horace B. Clifton, William H. Crocker, Milton H. Esberg, Mortimer Fleishacker, Timothy Healy, C. O. G. Miller, John Francis Neylan, Richard M. Tobin and Arthur M. Brown, Jr.

A resolution was passed to incorporate the San Francisco Opera Association as a non-profit making organization, with the end in view to merge various musical enterprises such as the symphony orchestra, an opera school or musical conservatory and other educational institutions, including a dramatic school.

The merging of the orchestra with the opera has already been voted upon by the musical association, whereby Edward F. Moffatt is the joint secretary and Peter D. Conley the joint general manager. Without any definite announcement as to artists or repertoire for the fall opera season, the association reported that several hundred season ticket reservations already have been received at headquarters.

After the passing of a resolution memorializing the death of the association's former president, Mr. Bentley, the meeting adjourned.

Fiftieth Anniversary of Helsingfors Orchestra

HELSINGFORS.—The fiftieth anniversary of the Helsingfors Symphony Orchestra was held with a music festival under the sponsorship of the Association of Musical Artists in Finland, May 20-28. Four orchestral concerts were dedicated to the music of Denmark, Norway, Sweden and Finland. The festival concluded with Beethoven's ninth symphony.

H. F.

Edith Mason Acclaimed in Florence

(Special cable to the Musical Courier.)

FLORENCE.—Edith Mason was acclaimed for her singing and acting in a performance here of Boito's Mefistofele, with Pinza and Merli also in the cast. Maestro Votto conducted.

G.

\$25,000 Appropriated for Study of Music Training in Colleges

Carnegie Corporation's Gift to the Association of American
Colleges is Announced at Meeting of Directors of
National Federation of Music Clubs

By FANNY A. ROBERTS

WASHINGTON, D. C.—The annual spring meeting of the board of directors of the National Federation of Music Clubs in Washington, D. C., included significant sessions. Activities on May 9 offered a district and state president's council and a past presidents' assembly, under the chairmanship of Mrs. H. L. Miller and Mrs. Lillian Birmingham, respectively. The Federated Junior Clubs of the District of Columbia gave a concert in honor of the visitors at the Sears-Roebuck Art Galleries in the afternoon. The program was arranged by Ivaloe Newell and gave opportunity for hearing a group of gifted and well-trained young students in solo and ensemble numbers. The evening was devoted to a concert at Constitution Hall given by the Philadelphia Harmonic Band, under the leadership of Albert N. Hoxie, with Ernestine Schumann-Heink as soloist. This concert was arranged under the auspices of the District of Columbia George Washington Bicentennial Commission, and Mme. Schumann-Heink's appearance was in fulfillment of a promise made months ago to lend her voice in tribute to George Washington whenever the District Commission should call upon her. She sang, with her usual warmth of feeling, The Lord Is Mindful of His Own, Danny Boy and the Cradle Song by Brahms. The band is composed of about sixty boys ranging in age from eight to eighteen. Each boy had several differently pitched harmonicas which were manipulated with remarkable skill.

Mrs. Kathryn R. McClelland, of Philadelphia, reported that interest in music increases in periods of economic stress and that 200 new music clubs were formed under the direction of the federation last year. Mrs. Elmer James Ottoway, president of the national organization, said that the clubs are striving to lighten the burden of unemployment; since the federation gave its Sing to Serve pledge at the last meeting six months ago, 2,000 benefit musicales have been presented and \$200,000 realized to relieve distress. Twenty-two state choral festivals will be held this year.

The meetings on May 10 were given over to consideration of the junior department of education, under Julia E. Williams, chairman, and the junior division, under Grace Godard, chairman. The evening's program marked the first appearance in this city in nine years of the Paulist Choir, which was prompt to accept the invitation extended by Dr. George C. Havenner, executive vice-president of the local commission, to participate in the bicentennial celebration. The choristers' program included secular as well as sacred music, ranging from lullabies of the thirteenth and sixteenth centuries to modern Russian works, all sung with the finesse characteristic of their work.

Continued routine occupied most of May 11, the departments reporting including publicity, Mrs. Joseph C. Byron, chairman; education, Mrs. Edith Rubel Mapother, with

(Continued on page 14)

MUSIC AS A TRADE, PROFESSION AND ART

BY ANATOL RAPOPORT

WHEN I went to high school, a teacher of mathematics initiated each generation of new students and sent them rolling along the asphalt road of logic by writing a Bohemian word on the blackboard and leaving it to the students to decide just what it was that rendered the word incomprehensible. He argued that the human mind connects not words or sentences but operates almost exclusively in conceptions, most of which are nothing but more or less definite mental images. The concrete names of material things, ink, man, road, moon, are clearly marked; actions, represented by verbs, are less defined and usually call to aid materials (for example, "playing the piano" may be reflected in the mind of one as the image of a man, a chair, and a piano, in the mind of another as merely the mental "picture" of the sounds); still less definite are the images of abstract conception, such as "sacrifice," "genius," or "jealousy."

The foregoing rather obvious introduction should serve me as the point of view, from which the following question might be asked:

"Just what mental image and what accompanying conceptions are created in our mind by the word musician?"

The question asked, one cannot help realizing the vast field covered by the idea, "musician," and the vagueness which arises out of this generalization. For whom is it to determine the ideal image of "the musician," out of all possible ones that may come to our minds, beginning with Jean Christophe and ending with Paul Whiteman; beginning with King David and ending with Richard Strauss? How are we to discriminate between courageous wandering troubadours, modest church organists, powder-wigged composers of minuets, longhaired, absent minded conductors, and dinner-jacketed, oily haired union men with banjos on their knees?

WHAT IS A TRADE?

To me, it seems possible to differentiate between three general varieties of character, which the occupation of "the musician" may assume; without placing the importance of one over that of another: the trade, the profession, the art.

In the far-off period that antedated "artistic temperaments"; in those simpler times when actions were less hampered by convention and less spurred by the desire to get rid of convention; in those days free of "complexes," psychoanalysis, and turbulent souls; and when to mould metal into points of spears, to harvest fruit, to gather healing herbs, as well as to whisper enchantments over them, and to beat the drum, urging the warriors into battle in that ancient time, all such occupations were trades of equal standing and importance, because on them depended the vital questions of existence or annihilation.

A trade owes its existence to necessity. The state of a trade is regulated by the law of supply and demand. One particular member of society becomes a cobbler, usually quite disregarding his natural inclinations. He does it generally for two reasons: (1) he becomes a cobbler, because he must supply his own needs; (2) he becomes a cobbler, because the needs of society in that line (shoes) must be supplied. One of the reasons stands evidently in dependence upon the other, for the demand of shoes creates for the cobbler the possibility of satisfying his own wants by delivering the supply. Such is the initiation of a trade.

Back to music. If music is necessary for performing certain acts or satisfying certain needs, and persons become musicians, thus satisfying those needs and through this supplying their own wants, music becomes a trade, the musicians, tradesmen.

Just another word about trades in general. They are never, as such, mediums of expression. The moment individual expression creeps into some action, the latter ceases to be of the same general necessity. This is a rather obscure field for argument, but important to understand before we proceed. Probably a concrete illustration or two will serve to clarify.

Since everybody needs shoes, the maker of shoes is a tradesman. Now, many want shoes with certain aesthetic qualities and

refinement. The maker of elegant shoes is still a tradesman. Why? Because he fulfills the task of supplying a general demand. The shoemaker may be called an artist only on one condition: When his longing for self-expression resolves itself into the making of a beautiful shoe, regardless of supply and demand, public necessity, or personal compensation; that is, when the making of the shoe is an urgent necessity to him (the making of it, not the shoe itself) rather than to society. I shall leave the matter at this point and refer to it later in my screed.

Dance hall orchestras and military bands satisfy the desire of society to dance and the necessity to march exactly. But not only the band drummers are tradesmen. Musicians of a symphony orchestra, who are hired to do the work of producing sounds in order that the combination of such sounds may furnish aesthetic enjoyment for citizens, who had paid for it, or in order that their magnificent appearance as an established body may satisfy the civic vanity of those citizens (who had paid for it), are also tradesmen. Music as a trade really is accessible even

but if he is a bit conscientious, that statement will only cause him extra trouble. If no sharp line can be drawn between music the trade, and music the profession (or let us say, between the tradesman and the professional musician) then I suppose it becomes necessary to shade in the gradual transition.

It is fairly safe to say that the tradesman of music is characterized by some specific skill, beyond which his contact with the subject rarely extends; while the professional is endowed with a much wider scope of general knowledge in his field. In this way, it is not hard to understand why it is that when a tradesman reaches virtuosity in some line, he becomes a showman, wizard, juggler; while the professional, having attained virtuosity, may attribute to himself the qualities of an artist.

The professional has devoted himself to music not specifically on the motive of self-support. Usually he had felt some calling along that line. But earning a livelihood through his profession is the vital factor which points out the professional musician,

unprecedented and unsucceeded genius, who by no effort at all attains heights of beauty, elegance and ease in his creations. Without effort, mind you, and to this let me add, risking to place myself under an avalanche of fury and abuse, without particular inspiration. Both "withouts" are equally inaccurate in that they must be explained before they may be accepted. Judging by the innumerable exercises in strict counterpoint found among Mozart's manuscripts, and also by his friends' accounts of his tremendous, untiring labors, one may not speak of Mozart as exactly lacking in effort. It is only the marvelous virtuosity of composition along definitely set channels, attained in this manner, that gives us the impression as if sonatas, quartets and operas flowed more or less automatically from his pen. Again, judging by the G minor symphony, the Magic Flute or the Requiem, Mozart should at no time be considered as lacking in inspiration.

ROMANTIC FACTORIAL ASPECTS

But we have been drowned completely by "romanticism," which flooded our culture after the tragic dénouement of Waterloo. Many other movements of self-expression arose since then, but let us admit that the after-1815 romanticism, the pessimistic lyricism, that origin of the type "artist," was the source of all artistic "movements." The beginning of the nineteenth century: Byron, Shelley, Lermontoff, Chopin, all those professors of hopelessness, result of the reaction following the defeat of the Great Revolution, those consumptives with maiden-like complexions, they set down the first *comme il faut* of the "artist." It was only then that we (the world) began to talk about temperament, inspiration, beauty of tone, poesy, Beethoven, Schopenhauer, those eccentric incarnations of loneliness; it is they who set down the *comme il faut* of the "genius." It was with them that we began to talk of turbulence of the soul, duality of character, and contempt for the world. . . .

That is why we cannot speak of "artistic" inspiration in connection with the powder-wigged days of Mozart. The music of Mozart, the master (and of all classic masters with the exception of Bach) is as impersonal as a still-life painting. On the other hand, the music of the romantics, above all that of Beethoven, their leader, is personal and self-asserting. It is from this standpoint that we differentiate between the professional and the artist, the master and the poet, even where the highest grade of genius is concerned. The former strives for the perfection of the form. The aesthetic ideal is his ideal. The latter incorporates his own self into the substance: his personal ideal serves him as a source of inspiration.

WHY ART?

Now let me take up the argument, we left a while ago, about the necessity of trade and the superfluity of art. It was most probably Oscar Wilde who mentioned, as is his habit, a partial truth: "All art is quite useless." This he probably meant as a discriminative rather than a generalizing statement. Not so much "all art is useless" as "all that is useful is not art." If the reader is inclined to accept my point of view set forth above, he will easily see the drift of it. The greatest difference between the Trade and the Art lies neither in the materialism of the former and idealism of the latter, nor in their respective qualities, but in the initiative that calls all Trades and all Arts into existence.

As I said before, the origin of a Trade is stimulated by some common social need, which expresses itself in the willingness of society to sacrifice wealth to those (tradesmen) who will satisfy it.

On the other hand, the origin of an Art is stimulated by the personal need for self-expression, which resolves itself into the willingness of the individual to sacrifice "potential" wealth (in this case time and energy) in order to satisfy it.

The Trade is useful to Society, but useless to the Tradesman except as a means for



GLUCK AND HIS WIFE.

One of the few portraits of the master which was made from life.

to persons deprived on the whole of special artistic taste. To learn to play an instrument (naturally not for solo playing) is essentially easier than to learn any of the established trades. Furthermore, a member of an orchestra not only does not need any individuality, but if he has any, he must dispose of it. To follow blindly the direction of the conductor is his only function. Members of more obviously "trade-like" bodies, as bands and such, usually may restrict their abilities to that of keeping time.

The same must be said of the creative powers in music as a trade. To satisfy a demand, no personality is needed. To compose a "useful" tune, which will be played as a necessity, the musician need not live and suffer with it, spend sleepless nights over it, love it, hate it, deform it, analyze it, rewrite it dozens of times, and put his whole soul-life into it. To do what others have done is the way. Public demand, not personal longing, fashions of the day, not power of invention are the source of inspiration for the musician-tradesman.

Music has always flourished as an active, universally spread trade from the days of Egyptian flute players, who served at religious ceremonies, to present-day jazz bands. The employment of machinery for manufacture of music has caused serious unemployment in the ranks of the tradesmen.

COMPOSERS AS PROFESSIONALS

It is when I start talking about music as a profession that I get into difficulties. When an essayist tries to avoid trouble, he usually says, "no sharp line can be drawn between";

and which distinguishes him from both the amateur, of whom I shall not speak in this essay, and the artist, as my readers shall see hereinafter.

MOZART'S ARTISTIC STATUS

In the course of its progress, that is in its transition from the simple into the more and more complicated forms, music, as every other trade, profession, science, and art, has been subject to continual subdivisions into separate, almost independent branches, causing ever increasing specialization among those who occupy themselves with it. It is a fact that not more than 150 years ago, there was practically only one well-defined type of the professional musician. What could he do? In the first place, he commanded the technic of at least three instruments (organ, a variety of the piano, and a string instrument were essential). He was well informed in musical theory, and could usually compose to order any of the standard necessary forms: a church service or a cantata for a church social, a suite for some special occasion, a piece of chamber music for the "musicale" of some noble, even an operetta or an opera as tribute to some exalted birth or marriage. What is more, the master musicians of the classic days did compose mostly to order. Both Haydn and Mozart were in service to wealthy patrons or at Court, where music was a necessary feature of social affairs, like refreshments, and for this feature the nobles paid cash.

Let me make a slight digression from historical fact and speak at my own risk. For a great number of musicians, Mozart is an

IN NEXT WEEK'S ISSUE:

THE FOLKSONG BUGABOO—By John Ingram-Brookes

SONG COMPOSITION BY ELEMENTARY SCHOOL PUPILS—By Elsie M. Shawe

satisfying quite other wants by process of exchange. Its value is regulated strictly by supply and demand.

The Art is necessary to the Artist, but quite useless to Society, except for its products which serve to satisfy quite other wants. In other words: in the artist, creation satisfies the active longing for self-expression; in the public, conception satisfies the passive longing for aesthetic enjoyment.

THE AIM AND END

Somebody said: "It takes three to make music—one to compose, one to interpret, one

to conceive." I would say that the embodiment of the three might become the ideal artist-musician. To record the movements of his soul by dead symbols, to put living force into the symbols, and to translate the resulting sounds back into emotions, not merely the ability to do it—the longing to do it, would mark one an artist-musician. All the professional refinement, training, skill, experience, and taste should serve as means to this end. The real test is whether the fulfillment of the longing is the end. If it is, there can be no talk of bad taste or triteness. Human souls differ exactly as

human physiognomies. Only a particular style, peculiar to the individual artist, is capable of giving satisfaction to his longing for self-expression. All imitations come either from not sufficiently developed artists, who believe they have found their "self" mirrored in a creation of another, or from pseudo-artists, who write not for the ultimate end of self-expression, but for some other, be it avarice, self-deception, ambition, or whatnot.

To the well informed student of musical literature, Bach, Rameau, Mozart, Gluck,

Haydn, Beethoven, Chopin, Brahms, César Franck, Liszt, Wagner, Moussorgsky, Hugo Wolf, Scriabine, Rachmaninoff, and Stravinsky, are well defined unconfusable characters. They are among the world's greatest composers. Exactly in a similar way (although there is no way to judge the departed except by tradition) stand lofty and separate Kreutzer, Davidoff, Moscheles, Paganini, Sarasate, Rubinstein, Ernst, Joachim, Thalberg, Joseffy, the world's virtuosos.

It is the soul of the artist that bears no similarity.

THE MUSICIAN AND THE SCULPTOR

Points of Similarity Between Beethoven and Saint Gaudens

By CATHERINE BEACH ELY

THERE is a strong resemblance in quality between the work of musicians and sculptors. Both put rhythm into their creations. The musician's sound-rhythms and the sculptor's rhythms of line and form resemble each other in emotional power. The musician's sensitive fingers manipulate the keys or the strings of an instrument. The

music a vast mass of coordinated thought reveals itself. We feel in Saint Gaudens' statuary that experience and thought have blended into unity. In both men complexity is consistent with clarity. A well-balanced mind directs forceful, dramatic creations. Each of these artists has the power to combine contrasting emotions.

The qualities which critics all accord to Beethoven—range, depth, truth, perfect sense of beauty, absolute conscientiousness of execution—these qualities also enter into the work of Saint Gaudens.

Emile-Antoine Bourdelle's powerful bronze head of Beethoven at the Metropolitan Museum of Art interprets the personality of the composer. This head of Beethoven expresses a terrific force of genius, ridden and restrained by human will. There is in it brooding majesty, but no suggestion of a slight, erratic talent which burns with a flickering flame. As Bourdelle's conception of Beethoven, we see revealed a compact, weighty mind, comprehending a vast realm of musical thought controlled by a noble spirit. This massive head is almost portentous in its implication of the mighty scope of Beethoven's genius. How well the sculptor understands the musician!

Saint Gaudens' qualities which are allied to those of Beethoven may be observed in his various figures and groups. A rhythmic onward sweep characterizes his figure of Victory in the famous Sherman statue. We have here the crescendo of a great moment, the élan of throbbing triumph, the irresistible swing of music, bearing human emotion with it. This statue is like a superb martial symphony.

Saint Gaudens was particularly successful in his sculptured figures, conceived and executed with the fine poetry of noble elation, which produces an effect like music on the beholder. His Peace of God in the Rock Creek Cemetery at Washington, D. C., illustrates this. His Deacon Chapin at Springfield, Mass., has the austerity that appears again and again in the work of Saint Gaudens and of Beethoven, combined with the dramatic impetus of the pioneer spirit which also characterizes both men. The superb rhythm and controlled vitality

seen in figures and groups by Saint Gaudens, we hear in the music of Beethoven.

Low relief portraits made by Saint Gaudens as interpretations of his friends are full of the subtle comprehension which is a quality, also, of Beethoven.

Both Beethoven and Saint Gaudens began their artistic careers when very young—Saint Gaudens at the age of thirteen; Bee-

Germany, in 1732, there to become a court musician.

Hard work, which enters so inescapably into the evolution of unusual talent, held Beethoven and Saint Gaudens in an unrelenting grip from childhood until death.

During years of study in Paris and Rome, Saint Gaudens absorbed the European culture which also mellows Beethoven's spacious



BEETHOVEN.

Emile-Antoine Bourdelle's bronze head of the composer "expresses a terrific force of genius, ridden and restrained by human will." (Photo courtesy of Metropolitan Museum of Art.)

sculptor's equally sensitive hands manipulate the clay. Through originality, subjected to definite laws, the musician and the sculptor express abstract thought, poetic imagination and emotions too subtle and evasive for other forms of art.

The great musician and the great sculptor are alike masters of creative mood. A musical or a sculptured masterpiece carries us out of ourselves into the world of the composer, or of the artist. His inspiration transforms our emotional and intellectual outlook.

Ludwig van Beethoven, among the great masters, has preeminently the power to create a realm of thought and feeling. Among American sculptors, Augustus Saint Gaudens may be chosen as the one who embodies many of the characteristics in clay which the great Beethoven expresses in musical measures.

Both Beethoven and Saint Gaudens possess a talent which is at once harmonious and dramatic. Both have a broad range—the result of training, environment and innate character. Their style is spacious, even majestic. They mingle the formal beauty of the old with the surge of immediate inspiration. We find at times a contemplative calm in the music of Beethoven, and in the sculpture of Saint Gaudens. At other times we are borne along by the triumphant sweep of some irresistible emotion of the great musician, or of the great sculptor. Nor does either ever lose self-control. Beethoven remains within the bounds of pure music, and Saint Gaudens of pure art.

Beethoven and Saint Gaudens work upon a high level of experience. A lofty idealism and the purest type of artistic imagination characterized each of them. In Beethoven's



AUGUSTUS SAINT GAUDENS, FROM A PAINTING BY KENYON COX. The sculptor's figures, "conceived with the fine poetry of noble elation, produce an effect like music on the beholder."

thoven when only five years old. Saint Gaudens, born of French and Irish parents in Dublin, Ireland, came to New York City when an infant. As a boy he was apprenticed to a cameo-cutter. Beethoven's family originated near Louvain, in seventh century Belgium. His grandfather went to Bonn,

work. In America, Saint Gaudens introduced a new era of art. Beethoven set the world of musical thought on fire with his immense creations. Yet the two giants, innovators extraordinary and seers of visions, had the utmost soundness of mind and were free from any taint of erraticism.

"PATRONIZED BY . . ."

A Few Scenes in America the Musical

By GRACE HOFHEIMER

"OH, my dear, I'm so glad you came. I'm doing one of those kind acts for which I'm so famous. I always believe in doing good for everyone. You know, Miss Kaskavola is going to play, and I do hope you won't be too bored. The poor girl really needs aid. I want her to know people. She comes from a good family, you know—not musicians at all—but impoverished; so the poor child must play the piano. Sad, isn't it? They say she composes, poor thing, but I suppose she has to do something with her spare time, since she doesn't play bridge or golf—too expensive you know—May I present Miss Kaskavola? Kasky, my dear, will you play us one little piece? Something soft and Frenchy, like Chopin—and then we'll all play bridge."

. . . (Dots denote Chopin.)

"Lovely, my dear, now won't you give us something with a tune to it like those lovely things broadcast by Rudy Vallee? Oh! you don't play that sort of music? Well, of course, as you go on you'll learn. "Now, my dears, the bridge tables are waiting."

Fat, baldheaded gentleman approaches the piano. "That was wonderful. Where is your studio, Miss Katsula? Do you live with your mother? May I call some afternoon?"

Busy afternoons? But you see, I'm busy evenings. (*sotto voce*) Married, my dear."

Hostess: "But, Kasky, my love, must you go? Really, it was so sweet of you to come and play so adorably—I'm sure no one was bored a bit—No, don't thank me, I always love to do good for people—especially the poor."

Official reception. Statesmen, politicians and other intelligensia are assembled. Music is part of the proceedings. Uncomfortable looking notables await the worst. One, to his well-upholstered wife: "I'll sit through two numbers, but no more; have to see the committee about that soap bill we're trying to slide through the Senate."

Several great artists appear, singing and playing their way through the program. Senator X. to Mrs. X.:—"Thank God, that's over. Now, let's have a drink."

Presentations to the foreign guest of honor begin. The greatest artist of those who performed, receives a pat on the back and is told, "You did fine."

Scene: A small Southern town. Mrs. Smith presents herself to the artist at the hotel, who is rehearsing for the evening concert. "I'm Mrs. Smith, wife of the local

manager. I've always wanted to meet a lady pianist. You show people are a funny lot. Our last entertainment was an animal act and the lady lion-tamer had such crazy looking hair. The whole town talked about it for weeks. Do you carry your own piano most of the time? You know, the Tuesday Morning Ladies' Club meets at my house next week, and they'll expect me to have something exciting to tell about you—being the manager's wife, they expect me to know more than the rest of them. How many husbands have you had? Did anyone ever commit suicide over you? No? You ain't so bad looking, but I suppose playing the piano all the time made you like that. I'd like to ask you to my home—but people here talk so much. No one entertains stage folks. But, personally, I don't mind you—I think you're rather nice."

A plasterer was engaged to make some alterations in my studio. At the moment, there being nothing in the room but a puddle of cement, a piano and me, I was enjoying a little practice on the last movement of the Schumann concerto. Entered the plasterer, gaily whistling and swinging a tin pail. I stopped playing. He put the pail down with considerable gusto and some noise. Quoth he: "Don't stop, lady—you won't bother me a bit."

Westchester County Festival Attracts Large Audiences

Vreeland, Hackett, Bonelli, Braslau, Lerch, Baer and Grainger the Soloists

WHITE PLAINS, N. Y.—On Friday and Saturday of last week the eighth annual Westchester County Musical Festival was given here at the County Center, under the auspices of the Westchester County Recreation Committee. On Friday evening the soloists were Jeanette Vreeland, soprano; Marie Powers, contralto; Arthur Hackett, tenor; Richard Bonelli, baritone; Willard Young, tenor; Edgar Fowlston, narrator; and Percy Grainger, pianist. Albert Stoessel, festival director, conducted the chorus of 1,500 voices and the orchestra of seventy musicians with admirable results. The tonal quality of the large chorus was excellent; there was vitality in the singing and their ready response in general showed good preparation in the training of the various units. The soloists acquitted themselves admirably. Particularly efficient was the work of Miss Vreeland and Messrs. Hackett and Bonelli.

The festival program opened with part one (Spring) from *The Seasons*, by Haydn, in commemoration of the 200th anniversary of that composer's birth. Mr. Bonelli (whose engagement by the Metropolitan Opera had just been announced that afternoon) was heard in two arias, from *The Masked Ball* and *The Barber of Seville*, and in a group of songs. One song was *Offering*, by Walter Golde, who was his accompanist. Mr. Bonelli's voice, of gratifying quality and freely produced, and the artistic interpretation of his numbers were heartily applauded. He was brought back for encores. Vaughn Williams' *Toward the Unknown Region* was well given by the orchestra and chorus. A particularly interesting feature of the program was the *Song of Faith*, specially written by John Alden Carpenter for the George Washington Bicentenary Celebration. This is effectively scored, both instrumentally and vocally. Mr. Carpenter is also author of the poem.

Percy Grainger's *Tribute to Foster* was a particularly interesting number. It was given by five solo voices, mixed chorus, musical glasses, orchestra and solo piano, which latter part the composer himself took. The work is lively and humorous, with a quiet middle section, and the audience accepted it enthusiastically. Following that came Grainger's *Spoon River*, which is always popular with audiences. Mrs. Grainger played the musical glasses and was applauded with Mr. Grainger. Mabel Daniels' stirring *Exultate Deo* made a good closing number.

On Saturday evening the first half of the program consisted of three Bach chorales by chorus and orchestra; Brahms' rhapsody for contralto, male chorus and orchestra, and the Brahms *Zigeunerlieder*. Sophie Braslau was the soloist in the rhapsody, and the male chorus included the Yonkers Glee Club, members of the White Plains Choral Society, and the White Plains Y. M. C. A. Glee Club.

Miss Braslau sang the entire set of colorful gypsy songs by Brahms with her customary skill and interpretative ability. She was heartily applauded and recalled many times.

The second half of the program was given over to Beethoven's ninth symphony. The soloists were Louise Lerch, soprano; Miss Braslau; Mr. Hackett; and Frederic Baer, baritone.

The audience on both evenings was almost a capacity one and was warmly appreciative of the efforts of chorus, orchestra, soloists and conductor. Conductors of the various choral units comprising the chorus were Caroline Beeson Fry, Dorothy Allison An-

draws, Albert Cullum, Irma H. Correll, Clarence M. Shumway, F. Colwell Conklin, Mrs. M. L. Fish, Henry Ebeling, M. Winifred Bagley, Willis Alling, Angel A. Donchian, Emily H. Avery, Brainard F. Gibbons, Clifford E. Dinsmore, Harold F. Waters, Harrison Potter, Edgar Fowlston, George Matthews, Lindley H. Varney, John Campbell and John R. Jones. E. H.

Paris

(Continued from page 5)

threatened so darkly had rolled away, restored Kaoul Laparra's charming work *L'illustre Fregona*. Its success was more than conclusive, certainly it is one of the rare modern works that have the capacity of filling not only the bill, but the auditorium and the theatre's shakel box as well. At least, such is its record in Europe, and we wonder when America will discover this opera has been written. On the stage in this colorful piece were Mmes. Nespolous, Lapeyrette, Hamy, MM. Villabella, Fabert, Huberty and Grommen. Mr. Ruhlmann conducted. The dances, which play an important part in the festivities, and which always have to be repeated, were done by Joseito and the Juan Martinez Company.

Les Créatures de Prométhée, ballet by Beethoven, was also successfully remounted, at the Paris Opéra, with Serge Lifar in the lead of dancers and applause. His partners were Peretti, Milles, Lorcía, Lamballe, Cérés and Didion.

VIOLINIST PLEASES

Robert Kitain, Russian violinist, made his Paris debut in the Salle Chopin recently. Playing an exacting program of *La Folia* (Corelli), partita No. 1, for violin alone (Bach), concerto in D major (Paganini), and pieces by Stravinsky, Milhaud, Szymanowski and Wieniawski, Mr. Kitain displayed a large, rich tone, a fully competent technical equipment and considerable mastery of style. He surmounted the difficulties of the Paganini concerto with ease and brought out the lyrical passages with telling effect. The large audience was heartily appreciative of his playing, recalled him between numbers and at the end obliged him to give five encores. The excellent accompaniments by Marion de Guerre contributed much to the success of the evening.

LILI FABREQUE'S RECITAL

At Lili Fabreque's concert, in addition to this singer's presentation of songs by Chopin, Fauré, and Laparra, there were pieces for piano by Chopin, Fauré, Albeniz and Chabrier, played by Andrée Anroult-Debonnet, and songs by Marguerite Roesgen-Champion (composer at the piano) of which *Axilis au Ruisseau*, *Le Bonheur* and *Le Cortège d'Amphitrite* were creations. An artistic, enjoyable evening.

OFFICERS ELECTED

The Composers' Syndicat (*Chambre syndical des compositeurs de musique*) has just elected new officers for 1932-1933. The French composer Francis Casadesu was elected president to succeed the retiring president, M. Letorey. Other officers: Emile Nerini and M. Nicot, vice-presidents; A. Moignard, general secretary; Charles Laurent, treasurer.

AMERICAN SINGER

Daniel Harris, American baritone, who has been engaged for next season by the Royal Opéra de Liège, was heard at the

Atelier American Concerts, Quai d'Orsay, with his teacher, Gabriel Lapiere, at the piano. Arias and romances were offered on his program and he was warmly received.

NOTRE-DAME ORGAN

The organ of Notre-Dame Cathedral has at last been repaired—the work took seven months—and was tried out the other day in the presence of Widor, life-secretary of the Academy of Fine Arts; Louis Vierne, organist of Notre-Dame; M. Brunet, chief government architect; Maurice Duruflé, organist at Saint-Etienne-du-Mont; the organ builders Cavaillé-Coll; and other dignitaries of the cathedral. The results were declared satisfactory and the organ was heard by the public on May 10.

Marcian Thalberg to Teach at Mannes School

Marcian Thalberg, concert pianist and teacher, who comes to the David Mannes Music School in New York next season to teach there exclusively, is Russian by birth, a member of the prominent family of lawyers—de Scheikewitsch. The pianist, whose full name is Marcian Marc Thalberg de Scheikewitsch, spent most of his early life in Switzerland, where he had his general education, leaving later for Germany to study at the Royal Conservatory of Music in Leipzig with Reisenauer. He left Leipzig for a year's study in England, returning to the German conservatory to take high honors. On leaving Leipzig a second time, he went to Paris, where he made his debut in 1903. During his long residence in Paris he appeared as soloist with orchestras and in recitals, and made concert tours in France, England, Germany, Russia, Switzerland and Spain. In 1911 he gave a series of three recitals in London, Paris, and elsewhere to celebrate the centennial of Liszt's birth. His first visit to America came in 1913, when he was invited by the Cincinnati Conservatory of Music to conduct master classes there. He taught for a number of years in Cincinnati, offering master classes there and in other parts of this country as well as Chicago.

Mr. Thalberg's teaching activities have not interrupted his career as a soloist, and he has made many appearances here and abroad in recent years.

Eastman School Dramatic Productions

Gluck's one-act opera, *Die Betogene Kadi*, was presented by the opera department of the Eastman School of Music, Rochester, N. Y., on May 16. This opera, one of several Gluck composed on commission, is believed to have received its first American performance on this occasion. Its European premiere was in 1761. For the Eastman School production, the text was translated into English by members of the faculty; and the mere sketch of an orchestral score was translated into a modern score by members of the composition classes of the school. The opera was broadcast over an NBC network, May 18. With the Gluck work was coupled Offenbach's operetta, *Paquerette*. Emanuel Balaban, director of the opera department, conducted and the large orchestra was recruited from the Eastman School Symphony. Nicholas Konraty made the dramatic production.

Spaeth Makes Tour to West

Dr. Sigmund Spaeth recently made his only tour of the Middle West this season in a trip to Beloit, Wis., Winona, Minn., and Milwaukee, Wis., with brief visits to Chicago and Cleveland. Dr. Spaeth returned to New York by aeroplane from Cleveland, in order to keep engagements. His WJZ Tune Detective program of May 3 had to be canceled to make this short tour possible.

In Winona Dr. Spaeth gave the final pro-

gram of the local Community Concert course at State Teachers College. During his stay in that city he was the guest of Charles Choate, an active leader in the Little Theatre movement as well as in musical affairs. Mr. Choate was formerly Dr. Spaeth's pupil in English, music and football at Asheville (N. C.) School. Dr. Spaeth, in his program in Beloit, was assisted by Erwyn Mutch, baritone, a member of the International Quartet and the De Reszke Singers.

Community Center Conservatory Gives Concert

The Community Center Conservatory of Music of Congregation B'nai Jeshurun, New York (of which Ariel Rubenstein is director), gave a concert on May 22 for the benefit of the scholarship fund of the school. The program opened with a Mozart quintet for strings and clarinet. Leon Theremin offered several numbers on his ether music instrument. Maria Yurieva and Vecheslaw Swoboda, dancers of the Chicago Civic Opera Company, appeared in a swift and colorful Russian dance. Noah Bielski, ten-year-old boy violinist, played Mendelssohn's concerto, displaying remarkable grasp of both the technical and interpretative elements of the music. The applause recalled him repeatedly, and he was forced to grant several encores.

M. L. S.

Chaliapin Not to Return to Russia

Correction has been made of a recent rumor that the Soviet bar had been lifted from Chaliapin, and that he returned to Moscow and sang there in opera. This report is entirely unsubstantiated by fact. The Russian basso is at present singing in Czechoslovakia. From there he goes to Paris to appear in the Russian opera season.

Chaliapin, who returns to America in November, first appeared here in 1913-14, making his debut with the Metropolitan Opera Company as Mefistofele in Boito's opera of that name. His second visit to this country was in 1921, at the invitation of F. C. Coppicus. During that season he sang the role of Boris Godunoff at the Metropolitan. He returned each year thereafter up to 1928-29. Chaliapin is said to contemplate making a screen version of Cervantes' *Don Quixote*.

Thomas Sings at Ann Arbor and Evanston

John Charles Thomas, American baritone, concluded his season with guest appearances as soloist with the Chicago Symphony Orchestra at the Ann Arbor and Evanston festivals, the third week of May.

Following an extensive concert tour in the East and Middle West during the fall and midwinter operatic engagements with the Chicago and Philadelphia opera companies, Thomas made a transcontinental tour to the Pacific Coast from which he recently returned, completing a list of ninety-eight engagements, including radio, concert and opera.

Victoria Boshko Returns to Concert Field

Victoria Boshko, Russian pianist, who has returned to the concert field after an absence of three years, fulfilled the following engagements recently: Castle School, Tarrytown, N. Y., in April; Vassar College, Poughkeepsie, N. Y., April 23; Roosevelt Hotel, New York City, concert with Gigli, April 29; recital in Riverdale, N. Y., April 30; and one at Briar Cliff Lodge, N. Y., May 1. She played at St. Elizabeth's College, Madison, N. J., May 12; and in March she appeared in a concert at the Lombardy Hotel, New York City. Miss Boshko is to spend the summer in Italy.

Paul Maurice Directs Entertainment Bureau

Paul Maurice is managing director of the Paul Maurice Entertainment Bureau, a New Orleans organization which covers the entire Southern territory and is successor to the Radio-Keith Orpheum club department. Mr. Maurice made many church, radio and concert appearances in New York last season.

Szigeti for Australia and Orient

Joseph Szigeti sailed from Marseilles on May 27 for a tour of fifty concerts in Australia and New Zealand, beginning June 25 and lasting until the middle of October. *En route* to the United States, where his season begins in January, 1933, the Hungarian violinist will play in Java, Singapore and Japan. This is Mr. Szigeti's first visit to Australia and his second to the Orient.

Moose Festival Postponed

The Moose Music Festival and Exposition, originally announced to take place in Cleveland, O., during August, has been postponed indefinitely, due to the inability of chorus leaders to raise transportation funds for their organizations.

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Sydney, Australia, Honors Visiting Opera Singers

SYDNEY, AUSTRALIA.—About 600 members of the Musical Association of New South Wales welcomed the principals of The Imperial Grand Opera Company at a reception in Farmer's Hall. A musical program was given in their honor, the outstanding event being Frank Hutchen's composition for piano and strings, played by Cyril Monk, Osric Fyfe, Robert Miller and the composer at the piano. Phillipa Alston, soprano, was the vocalist. Speeches of welcome were made by the president, Mr. Monk, Commendatore Grossardi, Consul General for Italy, and the Minister of Education. Granforte and Lina Paliughi spoke and expressed thanks for the welcome accorded them.

An orchestral and choral concert arranged by the music committee was held at the Town Hall, being a part of the bridge opening celebrations. A large audience filled the hall. Dr. Arundel Orchard conducted a fine performance of Beethoven's fifth symphony, with Mr. Monk as leader of the orchestra. Combined choirs conducted by Howard Carr sang Handel's Messiah. The Royal Sydney Apollo Club and the Sydney Madrigal Society, conducted by Arnold Mote, performed part songs.

Men from all over the State of New South Wales traveled to Sydney to take part in the Associated Male Choirs' Contest. This is their first function and, meeting with success, it may become annual.

Under the patronage and presence of Lady Game, the British Music Society gave a concert at the Forum Club. It was an all-Australian composers' evening. Alfred Hill's C minor Maori sonata was played by Robert Miller, violin, and Marjorie Hesse, piano. Dulce Cohen's compositions were sung by Clifford Lathlean, and Beatrice Tange brilliantly played Roy Agnew's Windy Hill and Rhapsody and Charles Davis' Romance. Frank Hutchen's quartet for piano and strings was given a fine performance. The composer was at the piano with Messrs. Monk and Miller, the violins and Osric Fyfe, cello. This composition is highly praised by critics.

Among the artists who were selected in Italy for the Imperial Grand Opera Company are Lina Paliughi, coloratura soprano, who is American born and traveled to Italy to study opera. Other artists are Cesarina Valobra from La Scala; Anna Surani, Viennese soprano; Bruno Castagna; Grace Angellau, from America; Pedro Mirassou, from Buenos Aires, who also has sung in Italy, Spain and South America; Carlo Alfieri; Albino Marone; and Apollo Granforte who revisited Australia at this time.

Lina Paliughi, American operatic artist, was received with enthusiasm when she appeared in the name part of Lucia di Lammermoor. The whole audience cheered, and flowers were thrown on to the stage from fellow artists in the boxes. She received many recalls. Her interpretation of the aria in the Mad Scene was an example of exquisite delineation.

Bernard Heinze conducted the Melbourne University Symphony Orchestra on the anniversary of the bicentenary of the birth of Josef Haydn. This formed a part of the opening of the university's official ceremonies. ELIZABETH PLUMMER.

New York Madrigal Society Closes Season

With the close of their twelfth year, comes the announcement that twelve debut concerts have been given successfully this season by the New York Madrigal Society (Mar-



MARGUERITE POTTER

guerite Potter, president). Singers and instrumentalists selected by the audition committee were presented in well-managed recitals, with accompanying prestige. This debut plan, which launches an artist before the New York public and critics, without

expense, and even at the same time realizing a sum of money, was conceived by Miss Potter.

Asked the reason why capacity audiences attended these concerts, her reply was, "Each recital is my own; as a singer I understand all that the artist passes through, and for the time being my identity is completely lost in his; at the same moment my hand is at the helm, and every detail is overseen by myself."

"What about the large following, with so many press representatives on hand?" She smilingly answered, "My audition committee makes few mistakes; they know the public cannot be misled, and so their selections are most carefully made."

Miss Potter stated that the committee would hear people June 1 and June 23, and that applications could be made to the secretary, Steinway Hall, New York.

F. W. R.

Syracuse University Spring Recitals End

SYRACUSE, N. Y.—For the past six weeks the college of fine arts of Syracuse University has been offering from three to four concerts each week. This series of spring recitals was as follows:

April 15, graduating recital. Charlotte Disque, organist, and Lucile Weidner, soprano. 17, Prof. Alfred Goodwin, pianist. 20, The Chapel Choir of sixty-five voices gave a performance of Handel's oratorio Solomon, with student soloists, and Andre Polah conducting. 22, graduating recital, Mildred David, organist, and Francis McLaughlin, baritone. 24, Prof. Alfred Goodwin, pianist. 28, University Chorus, with Howard Lyman conducting, presented two parts of Coleridge-Taylor's cantata, Hiawatha. The soloists were Dorothy Hubbard, soprano, of the voice faculty, and Francis McLaughlin, baritone, a senior student.

May 1, graduating recital. Dorothy Dudley, contralto, and Marjorie Morse, organist. 3, graduating recital. Murray Bernthal, violinist, and Elizabeth Elmer, pianist. 6 and 7, 1,400 high school students, members of twenty-six high school bands and orchestras, in Syracuse for the New York State final contests. 8, two graduate students, Ruth Dowd, soprano, and Charlotte Morse, organist, gave a recital. 10, graduating recital by Ruth Hindon, organist, and Dorothea Harnden, pianist. 12, the Men's Glee Club of sixty voices, under the direction of Earl Stout, gave their home concert with Bruce Foote, baritone, and Murray Bernthal, violinist, as soloists. 15, Nicholas Gualillo, a senior in the composition department, offered a program of original compositions, with Meta Gualillo, soprano, Mildred David, organist, and Alice McNaught, pianist, as soloists. That Mr. Gualillo is versatile in his accomplishments is shown by the fact that he played the accompaniments for Mrs. Gualillo's four songs, and the viola in the string quartet which performed the first movement of his quartet in E minor. 18, a graduate student, Louise Glasgow, gave the piano recital required for her master's degree. 19, the Women's Glee Club of one hundred voices, Prof. Belle Brewster, director, gave its annual concert in the men's gymnasium. Mildred Leinbach and Mildred Oakes, sopranos, were the soloists. As an added feature the harp department furnished an ensemble of seven harps, and Dr. William Berwald, head of the composition department, made three arrangements of old English songs especially for the glee club. 20, Arlene Garretson, organist, and Ruth Richardson, pianist, gave their graduating recital. The final recital of this series was given on May 22 by Eleanor Lambert, violinist, and Mary Morse, pianist. H. L. B.

John Prindle Scott Compositions Featured

During John Prindle Scott's closing week in Washington, where he annually spends the spring season, his name appeared on six programs. May 9, Helen Turley, contralto, and a trio (violin, cello and organ) offered his works at Calvary Methodist Episcopal Church. May 11, a program of Scott songs, was heard over WJSV, the Potomac Men's Glee Club being assisted by Ruby Potter, soprano, Helen Turley, contralto, Floyd Williams, tenor, Mrs. Chester Adair and Robert Ruchman, pianists. May 12, Mrs. Wagner programmed his songs at The Arts Club. May 13, in a radio broadcast, the Men's Glee Club sang The Old Road. May 15, Virginia Sellers sang Come Ye Blessed at the National Christian Church. May 18, at an A. G. O. recital by Mr. Ruchman, Miss Turley sang his nocturne with strings and organ accompaniment. Mr. Scott is to spend the summer at The Scottage in McDonough, N. Y.

Gracia De Bruyn Presented in Recital

GAINESVILLE, FLA.—On May 26, at their home in the Highlands, President and Mrs. John J. Tigert of the University of Florida, in Gainesville, presented in a student recital, Gracia De Bruyn, eighteen-year-old violinist, summer pupil of Hugo Kortschak at the Playhouse in Cummington, Mass. Her num-

bers included the Bach sonata in E major and the Bruch concerto in G minor.

The guest artist was Mrs. Frank Greene, lyric soprano, a graduate of the Institute of Musical Art, New York City. Alyene Graves King, accompanist, studied with Dr. Albino Gorno, dean of the College of Music in Cincinnati. T.

Atlantic City, N. J.

(Continued from page 5)

was above cavi. Dr. Dann has trained his singers to a pinnacle of finesse that is irreplicable. Particularly beautiful was the chorus' interpretation of the excerpt, For Unto Us a Child Is Born.

The orchestra, trained by John Warren Erb, acquitted itself admirably. The accompaniments were precise and the woodwind and brass sections had that necessary force so often lacking in amateur orchestral organizations.

The soloists were Ruth Rodgers, soprano; Amy Ellerman, contralto; Judson House, tenor; and Fred Patton, bass. Of them, Miss Ellerman did outstanding work of excellence. Her voice, warm and even in texture, registered splendidly in the large auditorium. He Shall Feed His Flocks was sung by her with careful attention to the design of the aria. Mr. House's enunciation was clear and accurate, and Mr. Patton sang with bravado. Miss Rodgers, however, interpreted her arias with unevenness, often forcing her voice unnecessarily.

The trumpet obbligato with the bass air, The Trumpet Shall Sound, was remarkably well played by Benjamin Grasso, a student of the university. His tone was clear, well-balanced and even throughout.

J. Thurston Noe was the efficient organist, holding a balance with the chorus and orchestra which was never obtrusive.

New York University's trip to Atlantic City was in every way eminently successful, and the delegates to the Methodist Episcopal Conference are to be congratulated for bringing them here.

Ilya Bronson Joins Austro-American Faculty

Ilya Bronson, first cellist of the Los Angeles Philharmonic Orchestra, has been added to this summer's faculty of the Austro-American International Conservatory of Music and Fine Arts, Mondsee, Austria. Miss Bronson is to give lectures and organize an orchestra at the conservatory.

Walter Spry's Summer Classes

Walter Spry, pianist and pedagogue, will represent the collegiate department in piano at the Columbia School of Music's six week session in Chicago, from June 13 to July 23.



WALTER SPRY

and for six weeks at Waterville, Mich., from July 25 to September 3.

Aside from private piano instruction, Mr. Spry will conduct a class in the study of piano technique and interpretation. Pupils working for a degree and attending both sessions will be given credit for two summers' study.

May Peterson at Washington Barbecue

May Peterson left New York recently for Washington, D. C., where she is to sing at a Texan Barbecue given for Bascom Timmons, president of the Press Club, Senator Beverley, the Governor of Porto Rico, and Congressman Jones. All are Amarilloans. Thirty beeves, via a chuckwagon, are being sent to Washington and will be presented to the Smithsonian Institution. The pioneer Barbecue King of Northwest Texas is en route to prepare the dinner. President Hoover and his cabinet are expected.

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Hollywood Bowl Ticket Sale Arouses Keen Enthusiasm

Molinari, Stock, Harty and Rodzinski to Conduct — Richard Strauss Unable to Come

LOS ANGELES, CAL.—Preparations for the eleventh Hollywood Bowl season are going forward with that added impetus evoked by the fear of a community dreading the loss of an institution unrivaled anywhere as far as outdoor settings are concerned. Manager Tindall reports that season ticket subscriptions are coming in faster than at any time in the history of "symphonies under the stars." While inability of Richard Strauss to conduct here has caused sincere disappointment, news of the reengagement of Bernardino Molinari has caused widespread enthusiasm. Another name added to the list, including already Frederick Stock and Sir Hamilton Harty, is that of Dr. Artur Rodzinski. The director of the Los Angeles Philharmonic Orchestra will shorten his European summer vacation to conduct several programs, including Verdi's Requiem and probably also a concert performance of Saint-Saëns' Samson and Delilah. Other choral works considered are Harty's Mystic Trumpeter, based on the Walt Whitman poem, and Coleridge-Taylor's Hiawatha. Out of the thirty-two programs, at least fifteen will feature soloists or choral participation. A number of Los Angeles musicians will appear as instrumental or vocal guest-artists. From four to six ballets are to be produced, so that a richly varied repertoire may be anticipated.

Until the Bowl opens, July 5, the newly formed People's Concert Orchestra, under Heinrich Hammer, is dispensing programs of popular, yet good standard repertoire at the Municipal Greek Theatre in Griffith Park. Fifteen Sunday and weekday concerts are being given this and next month. Judging from the first offering this new ensemble, consisting of unemployed musicians working on a cooperative basis, is to be cordially welcomed. Mr. Hammer is a well informed and baton routine musician. He dispenses with a stick and directs from memory and with fine flair. He has been conducting in Washington, D. C., for years and before that time in Geneva, where he was associated with Jules Dalcroze. The initial program consisted of the Rhenish overture by Wagner, prelude to the Deluge by Saint-Saëns (concertmaster Edmund Foerstel giving the violin solo), Grieg's Jorsalfar suite, Moment

Capriccioso by N. Novelli (the composer conducting), and Les Preludes of Liszt. The concert proved not only a public desire for music of this calibre, but that this city boasts of an impressive number of artistically efficient symphony players who deserve full support in this, their own undertaking.

Potential orchestra musicians were heard when the college of music orchestra of the University of Southern California gave its second program of the mid-year term and in decidedly creditable manner. Unlike other organizations of this type, the U. S. C. ensemble consists entirely of student performers, with the exception of one double-bass. Prof. Alexander Stewart and the alma mater may be felicitated upon the results and the artistic principle on which this orchestra is based. It bespeaks sound pedagogy and emphasizes distinct musical honesty to refrain from padding a semi-amateur symphony with professionals. The program comprised the Mignon overture, the Franck Symphony and the third Lohengrin prelude.

Pomona College, a much esteemed academic institution, situated about forty miles from here, tasted home-grown laurels when the Men's and Women's Glee Clubs kept a capacity audience at the Philharmonic Auditorium until well after eleven o'clock. Thanks to the choral leadership of Dr. Ralph H. Lyman, both choral groups have repeatedly won inter-collegiate contests in the Southwest. Recently the Men's Glee Club achieved national honors during the competition in St. Louis. This victory was the more remarkable because some of the outstanding Eastern universities had sent their vocal defenders. Pomona's success deserves the more mention, because these Southern California songsters, for financial reasons, made the three-day journey in a day coach.

L. E. Behymer is again performing at his usual *presto* and *con fuoco* tempo. He belies his seventy years and is more brisk in manner and bearing than ever, and without loss of joviality. The veteran manager has done a gratifying lot of booking for next season in Arizona, New Mexico and California and is delighted with the volume of subscription renewals for his two local Philharmonic courses.

B. D. U.

Boston Concert Halls Yield Spotlight to Music Schools

BOSTON.—The formal concert season having closed, the interest in music becomes primarily academic; which is to say that the music schools are preparing for their commencement exercises. Numberless student recital programs dot the billboards of the smaller concert halls, with only an occasional announcement of an event likely to attract the interest of the general public.

So quiet is the town (so far as the concert-going public is concerned) that a daily contemporary devotes columns of space to a belated discussion of the Boston Orchestra's programs for the past year. It is true that there is a nightly "Pop" concert at Symphony Hall, but with the best wish in the world it is difficult to take these programs seriously—nor are they meant to be. For the most part they are confined to special nights—appealing to various organizations, built around titles like The Gay Nineties and even Lovers' Night, with programs in the appropriate key.

Choral concerts make the exceptions to the general rule. On May 17 at Jordan Hall, there was a concert by the George L. Dwyer Choral Ensemble, conducted by George Sawyer, and singing works from ancient and classical composers as well as pieces of more recent vintage. A good-sized audience heard, also, Vera Keane, contralto, in two groups of solos, and Rosemary Stanford, soprano, and Lawrence Jenkins, tenor, in a duet from La Bohème. Julia Tobin sang a work of Converse with the ensemble.

The joint program of the Lasall Orphean Club and the Andover Glee Club in Jordan

Hall on May 14, included several works by Bach and Handel, while the other pieces were, for the most part, light in character. The respective conductors were George Sawyer Dunham and Dr. Carl F. Pfatteicher.

Attracting a more restricted audience was the concert of the Harvard Alumni Chorus (led by Malcolm Lang) in the Harvard Club, May 15. Henry Jackson Warren, baritone, and Naomi Trombley, violinist, were the soloists.

MUSIC SCHOOLS ACTIVE

For the rest, the music-making has been taking place in the schools. The regular Tuesday evening musicale at the Longy School, on May 17, exhibited the talents of Lillian Hirsch-Tratten and Rose Mende, pianists, and Peggy Barney, soprano. A theme and variations by Hisato Ozawa was played from manuscript.

Barbara Hodsdon, pianist, gave a concert under the auspices of the Boston University college of music on May 19, being assisted by Madelyn Loy Page, soprano, and Anne Blanchard, accompanist.

Several recitals—on an average more than one a day—have been taking place at the New England Conservatory of Music. On May 16, piano pupils of Norine Robards played at George W. Brown Hall. At the same time, in the larger Jordan Hall, the members of the Alumni Association were giving a varied program of chamber and vocal music. The featured soloists were Susan Williams, pianist; Rulon Y. Robison, tenor; Homer Humphrey, organist; Marie Murray, contralto; and Elizabeth Travis-Beuhke, pianist. Naomi Trombley, violinist, and Irene Zung, pianist, were heard in the first movement of Delius' second sonata.

On May 17, members of the graduating class in the collegiate course and post-graduate students gave an excellent program of music, accompanied by the conservatory orchestra, under Wallace Goodrich. All of the chosen pieces were movements from concerti, or similar works.

Mildred Levinson, pianist, gave a program at George W. Brown Hall, May 18, devoted to music by Bach, Beethoven, Brahms, Debussy, Prokofieff and Chopin.

A students' recital in Recital Hall, May 19, arrayed a group of aspiring young pian-

ists in compositions of Chopin, Rachmaninoff, Beethoven, Brahms, Debussy and John Ireland.

PROJECTED SUMMER CONCERTS

Although officially the project is still raising funds, the Esplanade Concerts (under the direction of Arthur Fiedler) are likely to be given again this summer for the fourth season. A recent controversy on the desirability of employing musicians other than Boston Orchestra players, as in the past, has apparently reacted in favor of the latter.

Concerts at Brookline, which were first given last season, with Will Dodge as conductor, are also being discussed, but no one in authority seems willing to make definite commitments. Even assuming that there are to be such concerts (which last summer were an artistic success but a financial failure), the matter of a conductor is still to be settled. If the most likely—and deserving—aspirant (that is, Mr. Dodge) is passed up, it will be a not unexpected illustration of the principle that generosity scarcely pays.

M. S.

Richmond, Va., University Celebrates Centennial

RICHMOND, VA.—Edith Hatcher Harcum, pianist, contributed the closing event of a three-day program commemorating Richmond University's centennial. Mrs. Harcum appeared in recital at Cannon Memorial Chapel on the university grounds May 10. This magnificent Gothic building furnished a worthy setting to a musicale of many interesting qualities. Despite a rainy day and the difficulties of securing parking space about the chapel, the audience was large and patently appreciative.

Mrs. Harcum gave a program divided into three groups. Bach's partita in B flat and Scarlatti's pastorale and capriccio composed the first group; four Chopin works formed the second group; while a collection of numbers by Ravel, Ibert, Griffes and Debussy closed the program.

The Bach was splendidly given, the artist exhibiting clean cut and distinctive ability. Intelligent reading and interpretation mark the work of this fine pianist. The Chopin was bold and aggressive in its presentation, the ballade in A flat being characterized by breadth, power and brilliance of technic. It was in the final modern group that her audience was made fully acquainted with Mrs. Harcum's resources, for these numbers were given with extreme delicacy and charm. The acoustics of the large chapel were, however, not conducive to the finer aspects of shading and nuance, an essential outstanding quality of this pianistic equipment.

Margot Samoranya, known locally as Mrs. Herbert Ragland, soprano, appeared in a costume recital at the Woman's Club on May 2. Fresh from her appearance as soloist on April 30 in the choral festival presentation of Dvorak's Stabat Mater, this capable artist added new laurels to her Richmond reputation. New aspects of her art appeared in the whimsical and humorous interpretations of many of the numbers on this program.

French, Italian and Irish songs, many of them of folk origin, brought out a costume for each division. With this background, the artist displayed a new vivacity and added brilliance to her interpretations. Seventeen numbers made up a program of varied and increasing interest, the singer's voice disclosing a quality of freshness and charm which brought pleasure to an audience which filled the sizable hall of the Women's Club. George Harris accompanied.

Mrs. E. H. Lueder, a former contralto of the Metropolitan Opera Company, was a recent guest in Richmond. Mrs. Lueder is now devoting herself to composition.

Massed negro choirs, including the Sabbath Glee Club, were heard here at the City Auditorium on May 22. Negro spirituals and folksongs were presented.

A musical under the direction of the local organists' guild was given in Petersburg on May 4. Those participating were D. Pinckney Powers, Mary Patterson, Howard Freas, Olin Rogers, Leonard Howerton, Florence Davey and Emily Mason.

Mrs. Colgate Darden, Jr., viol d'amore, and Mrs. Ben Stad, harpsichord, with Lillian Wood, soprano, appeared before the Norfolk Society of Arts on May 7. These artists had been heard once previously and gave this concert by request.

Florence Hyslop, of Norfolk, was awarded

Vassar Receives Old Organ for Museum

The Belle Skinner Hall of Music at Vassar College, Poughkeepsie, N. Y., has acquired for its collection of old musical instruments a small residence organ, made early in the last century and manufactured by the same firm which made the original organ at Vassar in 1865—Messrs. Lavagh and Kemp. This residence organ has been in the Kemp family home in Jersey City for the last fifty years, and is given jointly by Joseph Priaulx, in memory of his wife, Isabelle Kemp Priaulx, and Louis F. Mohr. The father of the present members of the Mohr firm made the pipes for the first Vassar organ, which was destroyed by fire in 1918.

first honor as high school soprano in the awards of the state music clubs at Richmond. Her voice quality, range and poise were highly praised.

Maurice Tyler, Richmond tenor, appeared in recital at Farmville on May 14. A music festival with band and choral ensembles brought large audiences to the State Teachers College on this occasion. J. G. H.

Denver's Music Events Draw Large Audiences

Civic Symphony Orchestra Concludes Series — Annual Music Week Concerts Celebrated

DENVER, COL.—A well-chosen program, an exceptionally fine soloist, a large audience and much enthusiasm were the distinguishing features of the sixth concert by the Denver Civic Symphony Orchestra. This was the close of the current season and augurs well for next year. Beethoven's fifth symphony and Respighi's symphonic poem, The Pines of Rome, occupied the major portion of the purely orchestral program. Conductor Horace E. Tureman gave them careful and sympathetic readings, and his men responded splendidly to his intentions. Two delectable tidbits were Turina's Procession del Rocco and Satie's Gymnopédie No. 1 in Debussy's colorful instrumentation. A special feature was the appearance of Forrest Fishel as assisting tenor soloist. He sang Grieg's aria from Moussorgski's opera, The Fair of Sorotchin, with telling effect. His well-trained tenor voice was heard to advantage in this operatic excerpt, which was delivered with excellent diction in the original Russian.

Denver's thirteenth annual Music Week was celebrated with considerable éclat during the first week of the month. The full musical resources of the city were brought forth for the occasion, with many excellent high school bands, orchestras, and choral units from all parts of the state giving concerts and participating in the many contests. There were daily recitals provided by Denver artists, while four performances of De Koven's opera, Robin Hood, under the expert direction of John C. Kendel, supervisor of music in the Denver public schools, were the highlights of the week. The importance of music in its various aspects was demonstrated successfully and credit is due Freeman H. Talbot, executive secretary of the Denver Music Week Association.

Gustav Schoettle, lecturer, and Elmer Schoettle, pianist, gave one of their joint piano lecture-recitals at Chappell House, under the auspices of the Denver Art Museum. Typical works by Bach, Beethoven, Chopin, Liszt and Debussy were performed admirably by Elmer Schoettle, while Gustav Schoettle aided in their enjoyment with scholarly remarks.

The Denver Philharmonic Chorus and the Fort Collins A Cappella Chorus, both under the efficient direction of Ross Vernon Miller, gave a pleasing concert at the city auditorium. The united organizations sang three groups of well-selected a cappella numbers with good tone quality and expression. The Silver Tone Male Quartet and Clarence Reynolds, organist, added excellent variety to the program. G. S.

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GERMAN AND BRITISH EDUCATORS ASK FOR EXHIBITS TO DEMONSTRATE SCHELLING'S IDEAS IN TRAINING YOUNG LISTENERS

Pedagogues and Conductors in Europe and South Africa Acknowledge
His Leadership of Philharmonic Symphony
Series for Children

Let nine-year-old Katherine be the spokesman for a hundred thousand representatives of Young America. In her report book presented to Ernest Schelling, conductor, pianist, Paderewski disciple, soldier, student—Uncle Ernest to Katherine—the young patron of the Philharmonic Children's Symphony Series scrawled her revealing introduction. Only "scrawled" is not a respectful



ERNEST SCHELLING,
Conductor, Pianist, and Composer.

word, we confess, to describe Katherine's carefully penned inscription:

I'll mail my book to you today—
I love your work to do—
You surely made it seem like play,
'Twill make me think of you.

Or perhaps you will be more impressed with the tribute of ten-year-old Mildred of Philadelphia, an exquisitely imprinted and illuminated book which tells of The Medieval Music Poets of France, inspired by Conductor Schelling's flights into symphony land for the benefit of Mildred and the others.

Jim Dunlap, aged ten, was deeply moved by Uncle Ernest's colorful yarns of young Mozart, Rembrandt, the news that "Rhythm is traffic and Time is the policeman directing it," the golden tales of the poets, the instruments, and all that. But being a pragmatist Jim thought it better to pass by all these things and begin his concert book with the suggestion: "Use music to drive old man Depression away," an idea, by the way, which Ernest Schelling is following heart and soul.

And now we can become still more impressive, for even the German pedagogues have capitulated to the Schelling theory of musical approach. For nine years now Schelling has practiced his theory. As everybody in music knows, Schelling initiates his juvenile listeners into music so delightfully that his thousands of young admirers clamor for more Bach, more Beethoven, more Brahms, believe it or not, and then they overwhelm him with report books which are brimful of fascination for anyone, musician or whatnot.

We were summarizing the substantial fruits of the series in terms of musical talent unearthed, amateurism and professionalism stimulated. Gently and firmly Schelling reminded us that his "objective is to create listeners, not performers."

"It seems to have been well demonstrated," remarked Schelling, "that there is now an over-supply of professional musicians. Any art requires two elements, the intelligent patron and the artist. Without this dualism an art cannot function freely and normally. In music we seem to have devoted too much attention to the utterance of music, without providing for the discriminating reception of this utterance. Musical performance and musical listening have been ill-matched in development, resulting in an over-balance. The consequence has been tragic for the musician."

"The solution rests, I have believed for years, in building audiences for the future. Obviously, the way to begin is with children. The symphony orchestra, with its rich imaginative accessories, seems a natural gateway to music for the child. Appreciation courses in schools and colleges doubtless have their places, but it seems logical to start with youngsters. Five, six or seven—no age seems too young. The child's mind is eager and hungry for the thousand and one

tales and fancies which must be invoked to make the story of music a real adventure in each young life."

"Correctly used, music listening is the wedge for the opening of a vast new realm for children. Young listeners feel impelled to seek further outlet in exploring in the museums, among the great paintings, in the libraries, in the outdoors—everywhere they find links which connect all creative art. They have been stimulated from within, and they will probably continue their quests throughout life."

"The ideal is to arouse the child to effort. Mere listening to music without effort is virtually wasted listening. We have examples of this artistic wastefulness all around us. We turn on the radio and hear a great orchestra—I am speaking in general, because as a matter of fact such events by radio are exceedingly rare. But we cannot appreciate anything we receive without effort. If we do not pay in some way we cannot truly comprehend; it comes too easily. On that principle, I presume that if broadcasting could be placed on a fee basis, as in European countries, we could begin to develop audiences on a solid basis."

We examined the specimens of effort made by the Schelling disciples: books, poems, sketches, paintings, drawings, cartoons, prose rhapsodies, as well as straight replies to questions posed by Conductor Schelling during the past season. Then we learned something more. These exhibits are to travel over the world.

Dr. Richard Moenig, of Mayence, Germany, already has spoken for one Schelling exhibit. He is in charge of the Institute for World Pedagogy at Mayence and having heard of the Schelling symphony idea, arranged for a permanent exhibit at the institute. The display provided by juvenile American symphony patrons will be in readiness for the special session which is to attract American educators on July 20 to 26.

Another educational specialist, Cyril Wright, director of education, Natal, South Africa, here on a Carnegie Foundation grant, became so engrossed with the potentialities of the Schelling plan that he is to send another Philharmonic-Symphony children's exhibit on a wide tour of South African centers.

Conductors Bruno Walter and Felix Weingartner have signified their intention of adopting the Ernest Schelling approach in symphonic education. Several American cities have appropriated the record book idea completely. Los Angeles, for example, uses a book for children listeners which is a replica of the New York Philharmonic format.

Schelling himself conducts two series of six concerts each at Carnegie Hall, New York; two five-concert series in Philadelphia; and one series in Boston. In New York perhaps two or three thousand children attend each Schelling event; in the past nine years more than a hundred thousand youngsters have figuratively, sat on Uncle Ernest's knee.

So much for the factual side. The secret of the growth of this idea? Understanding, sympathy, and avoidance of any condescension or "talking down" to the infants. Possibly this Theodore Roosevelt anecdote will give you the key to the Schelling success.

President Teddy was romping on his Oyster Bay front lawn with his young lads. He was balancing one boy on his feet, Japanese juggler style, imitating a bear and otherwise fascinating his playmates. Suddenly he called the children to attention.

"Come, boys, be real solemn now," he cautioned, straightening his tie, "here come some fools!"

That is the way Schelling understands life and his future patrons of American music.
A. H.

Goldman Band to Play Novelties

Among the novelties and new works to be offered at the Goldman Band concerts in New York during the coming summer are Ravel's Bolero, a suite by Bach, Goldmark's overture, In Spring, and a new cornet solo for Del Staigers. Portions of Respighi's Pines of Rome are scheduled, as well as two new Goldman marches, Let Freedom Ring and University. Henry Hadley's In Bohemia, and Alma Mater; Shilkret's tone poem, Skyward; Hammersmith, by Gustav Holst; and Four American Plantation Dances by Arnold, will be heard. And band transcriptions of works by Berlioz, Debussy, Gomez and Bach appear on the program lists.

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Students and teachers should take advantage of this time to better prepare themselves for the many excellent positions which will be open as soon as this "temporary depression" ends.

That the "prosperity corner" will be reached no one doubts. Remember it will be the artists and instructors with the best equipment, who will secure these positions.

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BROADCASTERS AIM TO THROW RESPONSIBILITY FOR PROGRAMS ON COMMERCIAL ADVERTISERS

"Yes-Men" Are Obstacles to Radio Progress — New York Singing Teachers' Association
Commends Proposed Ban on Microphoned Vocal Instruction

By ALFRED HUMAN

It is a curious fact that the most eminent broadcasting officials will agree with you wholeheartedly when you speak of existing inadequacies in programs. Privately, of course. In their public quotations they become eloquent on the ennobling influence of the entertainment dispensed twenty-four hours daily by the great artists, great symphonies, great opera companies, great educators, great et al. You are profoundly impressed—unless you happen to turn on your radio set.

These spokesmen (that is, some of them), may believe all they tell you. Few of them listen to the programs at all, except the artists in whom they are personally interested. They hear some of the rehearsals and auditions and that is all. Nor do they talk over the general situation with colleagues, aside from such practical matters as new contracts for time and defections.

On one of the floors of a vast radio chain's building two high officials have their offices. One of these officials is known to a countless number. Yet, we are informed, this important person has never met the mighty official who functions on the same floor; he has never set his eyes on the man. It seems too fantastic to be true, but we are setting it down as a classic example. And it may be true at that, as so many believe.

"We are not in the entertainment business," an official told us in deep earnestness last week, "and we do not want to be—that is—" he added lamely, "not all of us want to be. I grant the broadcasting companies have not explicitly stated their position. Some of us believe that the quicker we keep to our own job, selling time to sponsors, the better off we shall be. We must, to be sure, dabble in producing in order to show the way to the sponsors, and various functions, such as reporting events. We cannot escape that. But before long, I hope, all the responsibility for providing programs will be in the hands of the advertising sponsors of America. Under our supervision, of course. We shall supervise, coordinate, guide, eliminate. In a word, the sponsor will engage the talent and stage the productions. We shall be the traffic officer."

But if some of these higher officials are content to have the broadcasting companies function as mere carriers and traffic policemen, another element, greatly in the minority believes the companies should initiate as well as control the programs.

Still another group, consisting of a few Pollyannish, aggressive authorities, are supersensitive on the subject of programs.

"Instead of pointing out all the bad features, why don't the critics listen to the

really fine attractions?" This is the fast and tight response of these persons to any criticism. They can quote statistics and prove to their own satisfaction that broadcasting is pure and noble and elevating, the gift of the heavens. Well, maybe with a few slight blemishes—but what work of art is without flaw? These folks are the real foes of broadcasting. Their constant "yes-ing" has turned the heads of many officials.

News on the Air

Speed in delivering news, once the chief function of newspapers and news associations, is now a valuable radio station asset. WOR, at present, wears the gold medal for enterprise and swiftness in presenting news stories. For WOR was able to tell the world of the tragic climax of the Lindbergh kidnapping twenty minutes before any other station. Which enhances the prestige of WOR vastly and likewise robs the daily newspaper of its richest prize.

De Forest and the Late Andreas Dippel

Lee de Forest, radio pioneer, gives credit to the late Andreas Dippel for encouraging the first broadcasting experiments at the Metropolitan Opera House, back in 1910 when Dippel was co-director of the opera company with Gatti. Writing from Hollywood, de Forest states: "Dippel was distinguished for his progressiveness and far-reaching vision. As early as 1910 when I approached the Metropolitan management for permission to attempt the radio broadcasting of opera, Dippel not only consented but with characteristic enthusiasm extended his utmost cooperation, even to permitting Caruso to sing into the microphone. . . ."

Toward the end Dippel was toiling on sound picture problems in California, contributing invaluable ideas, yet forced to struggle without aid. Several years ago Dippel thought he would be received with open arms by certain radio interests, but he was soon disillusioned. He found that the radio youngsters had never heard of him.

A Sensible Idea for "Lessons"

Here is a thought-provoking offer from President Frederic Warren of the New York Singing Teachers' Association:

"Referring to your interesting article on Radio Voice Lessons in the Musical Courier of May 7, may we recall an effort of The New York Singing Teachers' Association along the same lines?"

"Last season, through the courtesy of the United Parents Association, we gave a short

series of Talks on Voice over WOR. These broadcasts were prepared by a special committee and passed on by the association as a whole.

"No attempt was made to give lessons, and technical points were avoided. The association believes that actual lessons over the air are of doubtful value; that sympathetic contact of teacher and pupil is necessary.

"Facts about voice, of value to the layman as well as to the student; the possibilities that lie in voice development; a history of voice; the value of study; the choice of a teacher; things to avoid, etc., were touched on. We also answered a number of questions that are generally asked.

"In these broadcasts no names were mentioned; even the member who delivered them was unnamed.

"We thought that such a series would be of interest and value, coming from the oldest association of teachers of singing in the country, one which includes over 100 of the leading teachers of the city in its membership.

"Unfortunately, the leading stations to which the series was offered (without charge), did not agree with us, or at least could not find time for it.

"Perhaps your valuable and timely article may awaken them. The association stands ready to prepare and deliver such a series of talks on voice and believes that it would be of genuine interest to a large portion of the public; not merely to students of singing, but to the man in the street who neglects and misuses his wonderful faculty of voice.

"Sponsored by the association, with all elements of personal advertising removed, this would avoid the danger you so clearly point out.

"Most sincerely yours,

"FREDERIC WARREN,
President, New York Singing Teachers' Association."

Radio and Education

Another educator voices the unexpressed opinion of innumerable listeners. Director Lyman Bryson, of the California Adult Education Association, made his report to the National Advisory Council on Radio in Education at the second annual meeting, held last week in Buffalo.

"We are committed in America to a policy of supporting broadcasting by some sort of commercial motive. What I would like to do is to consider the revolt of the listener as one fact, the probability of continuing commercial broadcasting as another fact, and to discover, if possible, a few other facts which might help toward a better situation.

"As a first count in the necessary indictment against the radio we must allege the fact that many kinds of advertising which have at great cost of time and effort been banned from print are finding their way into people's homes through the loud speaker. The broadcasting chains are not guilty of this mean and furtive business. Their sins are nobler if no less great. But as long as many small stations must take what advertising they can get to exist they will probably continue to foster it. For this I see no remedy but the long process of education, although it takes superhuman patience to rely on any cure so slow.

"We have a right to expect commercial broadcasting to experiment constantly with raising the standards of their own programs in order to raise the standards by which they are judged. This might be a hard thing to ask if it were not the basic principle of the industrial system itself. I speak as one who accepts industrialism and commerce and the ways of life made necessary and possible by them. I believe that modern industrial civilization offers opportunities which far outweigh the attendant evil. But I would ask how industrialism could have been built up if people could not be made to want better things as their experience grows. The whole structure of modern advertising would go down like the walls of Jericho if advertisers ever said: 'What we offer you now is what you want and you'll never want anything better.'

"When we demand of the broadcaster that he improve public taste what do we mean by the terms good and bad? By what criteria do we judge?" said Mr. Bryson.

"Is jazz music? I don't know. But I am sure that some kinds of jazz are better than some other kinds, and I believe that the person who is content at one time to smile in response to the rhythmic beat of a tomtom may learn to smile more happily in response to rhythms.

"Many advertisers are not willing to let us off so easily. We must pass from music

ON THE AIR



TED BREWER,

conductor, and his Yoeng's Orchestra are heard several times a week over the Columbia Broadcasting System.

into a sales talk which is lengthy, raucous and aggressive. We are told the merchants and manufacturers who pay the high costs of broadcasting think they have a right to what they call their money's worth. Is the answer to this to organize a determined and articulate revolt of listeners who will drive all direct advertising off the air? It may come to that.

"If the broadcasting networks think their codes of ethics and their heroic refusal of obviously offensive programs are enough, they do not know their public," said Mr. Bryson. "If the advertisers who think they must shock and terrify people into running panic-stricken to the nearest retail dealer believing that they are not challenging a resistance which will some day make itself effective, they are mistaken. After all, we are only asking advertisers to be gentlemen.

"Advertising need not be offensive. The pages of any magazine or newspaper will show that it can be amusing and enlightening and worth while as a veritable work of art. There are several New York department stores whose advertising I always read because they are light comedy of the most delightful sort—and I patronize those stores in appreciation. In my own State I buy the gasoline of one company in sheer gratitude for the unspoiled music it sends into my home.

"In fact, the remedy for all this lies at our hand if we would use it. If only a few thousands of the great 60,000,000 would send in postcards saying simply, 'I don't like your air programs and I won't buy your product,' offensive programs would vanish from our hearing. But there is small chance of that happening. In all the years of protest against the defacing of outdoor loveliness by billboards, no one has ever been able to summon enough energy to apply that simple cure."

TED BREWER

CONDUCTOR

CBS ARTIST

and his Yoeng's Orchestra, 49th and Broadway

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RADIO IMPRESSIONS OF A WEEK

Gigli sang his farewell for the season over the WEAF network on Sunday evening. . . . As those who heard Gigli in the Metropolitan Opera broadcasts know, this artist possesses the true knack of recording, for the microphone or the disk. . . . So Gigli's good-bye must be accounted a complete success. . . . He included Neapolitan folksongs, according to the best traditions of the late Caruso, and injected extra calories in all his numbers, for, after all, this was a sentimental and important artistic occasion for Mr. Gatti-Casazza's recent first-line tenor.

For the early morning and afternoon periods the various stations often stage some of their most attractive musical offerings. . . . Unfortunately, only a small percentage of the public can take advantage of the excellent ensemble programs frequently offered during these workaday periods, which do not happen to be highly favored by advertisers. . . . Again, these hours are handy for dressing up the annual report—those fascinating volumes which make you rub your eyes and wonder where you were when all the noble programs therein described were broadcast. . . . But let us be grateful that many a worthy musician finds his opportunity between the beauty culture and kitchen hints.

Outdoor days for the week-end mean smaller audiences for the traditional feature periods of Saturdays, Sundays and holidays. . . . Nevertheless, the week-end offerings maintain their high importance. . . .

A dark cloud hovered over the National Broadcasting Building last week. . . . When it disappeared it was found that 195 NBC workers, from every department, had also vanished. . . . Nicholas De Vore, head of the copyright division, and other shoguns were among the absentees on Monday morning. . . . As we understand the situation the remaining 1,500 NBC workers throughout the country will not be disturbed. . . . Meanwhile, the studios everywhere are preparing for new activities to take care of the new station-sustained programs which will replace the commercial programs, which are off the air in the summer. . . .

Ernest Hutcheson played the G minor concerto, Beethoven and the A flat impromptu, Schubert, in a Viennese program over WABC. . . . Barlow led his orchestra in the Mozart Marriage of Figaro overture.

Grace Moore turned to revue music for her appearance with the Revelers Quartet on WEAF. . . . Miss Moore has a piquant manner of presenting this genre of song. . . . So piquant that Gatti, if you recall, engaged her after her triumphs in this field. . . . Gluck's one-act *Der Betrogene Kadi* came in for a neat presentation by Eastman School of Music students, via WHAM of Rochester and the WJZ chain. . . . Balaban conducted the performance. . . .

"Much obliged," postcards Carl Grunner, Newark, N. J., "for your comment on vocal and other music lessons by radio. . . . The teacher has suffered sufficiently during the past couple of years without the addition of this new kind of broadcasting nuisance." . . . Louis LaBrun, Chicago, observes, on the same subject: . . . "Vocal instruction cannot be imparted over the air. . . . If the radio companies really wish to help students and the cause, let them engage more and better singers for their regular programs. . . . Every fine soloist is a teacher." . . .

A young women's instrumental trio on WOR terms itself The Moderns, but this title does not mean that the ensemble eschews melodic offerings. . . . Mercedes Bennett, pianist, is director of the Moderns; Jeanne

Allen, cellist; Dorothy Minty, violinist. . . . A recent offering consisted of a prelude and a mazurka, Liadoff; Valley of the Bells, Ravel; movement from a trio, Liatoschinsky; La Filleuse, Fauré; Silhouettes, Paul Juon. . . .

Philip James won his \$5000 check for composition but he might be entitled to a supplementary award for the consistently high calibre of his Little Symphony programs over WOR. . . . Devora Nadworney was the agreeable voiced contralto who assisted Conductor James, offering Charles Wakefield Cadman's Spring Song of the Robin Woman; and songs by Gena Branscombe and Kallinkoff. . . . The orchestra played Mendelssohn's Italian Symphony—all four movements—Boris Godounoff excerpts, and waltzes from Richard Strauss' Rosenkavalier. . . .

Mrs. Eugene Meyer, chairman of the Westchester Choral Society, made a sensible talk on music when she was introduced by Cheerio. . . .

A quartet of girls, known on WOR as The Dream Singers, are the young ladies, Adeleine Bradley, Evelyn Lowman, Genevieve Taliaferro and Rhea Leddy, assembled by Frank Hemstreet. Their repertoire, especially arranged, includes classics, semi-classics, madrigals, ballads, negro dialect songs and spirituals, songs of nearly every nation and popular tunes of the day. . . .

The Razorback Rootin' Song, new song of the University of Arkansas, composed by William Paisley of the NBC, was featured by Erno Rapee last week on The Parade of the States program over WEAF. . . .

Victor Young is now conducting the orchestra on the Goodyear program, which includes Grace Moore and Frank Black and the Revelers. . . .

Frances Newsom, soprano, was the soloist during the Orchestral Gems program which was heard over an NBC network May 22. The concert orchestra was under the baton of Moshe Paranov. . . .

Nathaniel Shilkret presented Cornelia Otis Skinner as guest artist on the Kodak Week-End Hour May 27. . . .

The American Pro-Art Quartet, which is composed of Josef Stopak, Frank Gurovitch, Leon Fleitman and Oswald Mazuch, were heard during the Pastels broadcast over the NBC network May 22. . . .

Deems Taylor arranged a special orchestration of his song Twenty-Eighteen for presentation by Nina Koshetz on the NBC Artists' Service program over WEAF, May 25. The program was all-American, the third in a series of four in which Mme. Koshetz is appearing. The final program on June 1 will be all-German. . . .

Another concert was broadcast by the La Forge-Berumen Studios over WABC on May 12. Mary Tippet, soprano, was heard in English songs and the *Ah fors e lui* from *Traviata*. Her teacher, Frank La Forge, was at the piano. Elizabeth Andres, contralto, gave two groups with Kenneth Yost at the piano. . . .

Philip James will conduct his 125th consecutive concert with the WOR Little Symphony Orchestra today. Giuseppe Martino-Rossi, baritone, is to be the soloist. . . .

One of Clyde Doerr's new compositions has been adopted by the Vermont Academy as its official march. . . .

A program of Oriental music was presented by Emery Deutsch's orchestra in the Columbia Revue, May 20. . . .

A new program made its debut on WOR, May 26. It is called Moonlight and Roses and features Kathleen Gordon, soprano, and a string quartet. . . .

Frank and Flo Cronin were heard for the first time on an NBC network, May 19. They are being presented twice weekly in a series of morning programs. . . .

Edward Shapiro and Bert Shefter are now appearing in a weekly series of two-piano recitals through a CBS network. . . .

Barbara Maurel was vocal soloist with Vincent Sorey's orchestra in the Columbia Revue, May 21. . . .

Pilar Arcos, soprano, Lorenzo Herrera, tenor, Eliena Kazanova, violinist, Carmen Salazar and Lola Bravo, castenet soloists, and an orchestra under the direction of

Charles Wakefield Cadman, we delight to report, is coming to his own with his vast new public. . . . The Cadman program from WEAF emphasized the composer's sweeping, comprehensive gifts; symphonic, operatic, lyric, invariably melodic. . . . Cadman is always himself, vigorous, devoutly musical, without a disturbing thought as to whether he belongs to the musical *sans-culotte* (which he does not) or to the neo-ultra-futurists. . . . There has always been a tang and modern spice in the Cadman scores. . . . Some day, we presume, Cadman will be discovered for his true worth, a pioneer of noble musical expression. . . . Erno Rapee conducted the orchestra and a mixed chorus and Carol Deis, soprano, Fred Hufsmith, tenor, Carroll Ault, baritone, presented the Cadman music, consisting of Land of the Skyblue Water, Spirit of Spring from The Morning of the Year; At Dawning, I Hear a Thrush at Eve, from the Thunderbird Suite; the Wolf Dance, Nwana's Love Song, the Song of Steel, episode, Moonlight in Louisiana, from The Father of Waters, and Oriental Rhapsody. . . . Cadman himself played the Indian flute passages in his episode. . . .

NETWORK OF NEWS

Manuel Gomez will be heard when El Chico, the Spanish restaurant, goes on the air for two weekly broadcasts through WOR. . . .

Paul Ravell appeared as soloist with the Perole String Quartet May 22, through WOR. The young baritone, whose voice is familiar to radio as well as concert audiences, was heard in selections of Handel, Liszt and Strauss. . . .

In response to many requests, Tom Brown, tenor soloist with Victor Arden's orchestra on the Waves of Melody program, sang several selections from George Gershwin's musical comedies during a recent broadcast. . . .

The Young Artist's Light Opera Company, which is under the direction of Harold Sanford, presented The Yeoman of the Guard, May 24, through a chain of NBC stations. . . .

Cliff Edwards and Jay C Flippen are the latest vaudeville headliners to turn their attention to broadcasting. Mr. Edwards made his debut before NBC audiences May 17 as the conductor of a novelty orchestra. Mr. Flippen inaugurated a new series on CBS, May 19, in which he is heard as vocalist and master of ceremonies with Phil Spitally and his orchestra. . . .

The Red, Black and Gold Trio, a vocal group composed of Adelaide Cole, Margaret and Rebecca Crawford, with Mabel Pearl as pianist, is now a weekly feature on WOR. . . .

David Guion's The Arkansas Traveler was offered on a recent Parade of the States program which was dedicated to the State of Arkansas. The orchestra was under the direction of Erno Rapee, with the Southernaires Quartet and the McCravy Brothers as guest artists. . . .

A new series of piano concerto recitals featuring Lee Cronican, concert pianist, has

A bright young man representing the Associated Press at the 'Yaddo composers' meeting in Saratoga, N. Y., has caused a popular misunderstanding which would have been avoided if the faithful microphone had been installed for the occasion. . . . The youth dispensed the supposed information that composers and music critics enjoy biting each other, and so on, when, as a matter of fact, everybody knows that such is not the case—always. . . . Anyhow, a radio official is pondering the idea of broadcasting future events of this kind, so that the whole world may hear the newest scores of American composers first hand. . . . Also any possible debates between offending reviewers and touchy composers. . . .

Speaking of taxes, we detect symptoms of gloating among those broadcasting people who regard musicians as rank outsiders. . . . They, the gloaters, point out that the proposed five per cent tax on all concert tickets will make more people stay home next season and listen to the microphoned product. . . . Not even critics will escape the clutches of these taxing Congressmen. . . . Every reviewer's ticket must pay the same tax under this system. . . .

been inaugurated by WOR. Mr. Cronican, who has toured the country with many artists, is also a member of the station's staff of announcers. . . .

Adia Kuznetzoff and Zinaide Nicolina, Russian singers, are being heard in a series of morning programs through NBC stations. . . .

Fray and Braggiotti, Columbia's two-piano team, presented an arrangement of Saint-Saëns' *The Swan* during their May 21 program. . . .

Johnny Marvin has returned to the NBC microphones and now is the daily soloist on a morning program with Hugo Mariani and his orchestra. . . .

Gladys Rice, soprano soloist of the Mobil-oil Concert, which is under the direction of Nathaniel Shilkret, sang *Little Black Rose*, by David Guion, during the May 25 broadcast. . . .

Milton Rettenburg and Frank Banta were heard as piano soloists on the Cities Service program, May 20. . . .

Josef Stopak, violinist, and Celia Branz, contralto, were heard together through an NBC network, May 22. . . .

Although he is making a tour of the country, Ben Bernie will continue his weekly broadcasts over the Columbia network throughout the summer. . . .

Ruth Lyons, soprano, and Charles Howard, tenor, were soloists with Harry Kogen's orchestra on an NBC network, May 23. . . .

A program of Negro spirituals will be presented by the Dixie Nightingales through WOR, May 28. Laura Duncan, a Brunswick recording artist, Ina Duncan and Ona Welsh, who makes all the arrangements for the group, constitute the trio. . . .

Jack Parker, who has been a featured radio artist for several years, now is heard regularly on the Kodak Week-End Hour. . . .

CELEBRATING THE GROFES' WEDDING ANNIVERSARY



Mr. and Mrs. Ferde Grofé and their youngster in the center of the group of guests who helped them celebrate their recent wedding anniversary in Teaneck, N. J. (Harold Stein photo)

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LEONARD STOKES
BARITONE

N.F. of M.C. Directors Hold Spring Meeting in Washington, D.C.

(Continued from page 5)

the Honorable William John Cooper, United States Commissioner of Education, as speaker; legislation, Mrs. Edgar Stillman-Kelley, chairman; religious education and music, Mrs. Grace Mabey, chairman; choral, Mrs. John P. Buchanan, chairman; music in the home, Mrs. Caruth Jones, chairman. There was a demonstration of visual education by Mrs. Edmund H. Cahill.

Mrs. Ottoway announced that the Carnegie Corporation has appropriated \$25,000 to the Association of American Colleges for a study of music training in colleges. This action, Mrs. Ottoway stated, has come as the result of agitation on the part of the National Federation for the past three years to focus attention upon college music courses which would appeal to a greater number of general students. On coming into office three years ago, Mrs. Ottoway initiated a campaign to bring to the attention of college heads throughout the country the growing feeling among the federation's 300,000 members that music as a subject that will be used for a lifetime, should receive greater recognition than subjects which do not provide so permanent a cultural asset. Mrs. Ottoway took the federation's request for a survey to Dr. Robert L. Kelley, executive secretary of the association of American colleges, which subsequently passed a resolution at its Indianapolis convention last year to ask the Carnegie Foundation to conduct an investigation into college music courses for the general student.

This action was based in part on the results of a questionnaire issued by the federation to the deans of 30 colleges, which revealed that one-tenth of the students in college elect studies relating to music. The purpose of the present survey, the first college survey since 1926, is to ascertain what is being done in some of our colleges and what could be done in others to bring music to a greater number of college students. What the federation hopes for, Mrs. Ottoway continued, is the evolution of a new type of college music course, possibly one that might be correlated to music and art. According to Mrs. Ottoway, the effort to have greater recognition of music in the colleges is part of a general federation program to bring about a renaissance of amateur music in America.

The survey will commence in the early summer and, according to word received from Dr. Kelley, the association has appointed Randall Thompson, choral director of the Des Moines Choirs, to conduct it.

Dr. Cooper (United States Commissioner of Education) in the course of his speech before the federation department of education explaining the ramifications of the Government's educational work, stated that at the present time because of the curtailed budget, it is impossible to give music the emphasis which it deserves.

May 11's musical contribution to the series arranged by the District Bicentennial Commission, was a massed choral and United States Marine Orchestra program featuring the cantata Washington, by E. C. Potter and R. Deane Shure, with Captain Taylor Branson conducting. The chorus was ably organized by Mrs. Lyons, president of the District of Columbia Federation of Music Clubs, upon whose shoulders rested many responsibilities in acting as hostess to the National Federation board members.

Annabel Morris Buchanan, chairman of the department of American music for the National Federation, presided at the May 12 morning session, when consideration was given to the matter of student musician contests. Cause for congratulation was evident in Mrs. Ottoway's announcement that an affiliation had been effected with the Schubert Memorial, Inc. Dr. Olga Samaroff, secretary of the Schubert Memorial, was introduced by Mrs. Ottoway and she spoke with her usual facility on the problems facing young musicians of the present day. She stressed the composer's need of the performing artist and called attention to the Colonial attitude, too long apparent, in demanding the imported artist. She insisted that the young artist who has gone through elimination in gaining a hearing should not be patronized but should be considered on an equal basis with the imported artist of similar achievement. Mrs. Ernest Hutcheson was introduced next as executive chairman of the Schubert Memorial, and her pertinent remarks were directed toward the matter of conducting contests for the discovery of gifted young musicians. The pros and cons of hidden judges and judges in the "open" were discussed, as was also the matter of having each contestant perform seen and unseen. Apropos of the idea that it might be difficult for the contestant to "get going" twice in a contest appearance, Dr. Samaroff made this sage remark, "After all, would they not have to start cold many times if their future brought them before the public?"

Efforts to aid in the endowment of Peterborough (in honor of its twenty-fifth anniversary) were reviewed, and it was urged that all possible contributions be sent through National Federation of Music Clubs' channels. The date and program of the biennial meeting of the National Federation of Music Clubs next year was under discussion, and the locale of the biennial probably will be Minneapolis, in the month of May.

The most significant social event of the week was the luncheon given at the Mayflower Hotel, when some 800 guests were present, with Mrs. Herbert Hoover guest of honor. Other guests included Dr. Samaroff, Mrs. Hutcheson, Mary Bruce Howe, and Carl Engel, of the Library of Congress.

Dr. Samaroff and Mrs. Hutcheson both talked inspiring of the opportunity and responsibility facing the present-day musician. The passing of the "plutocratic angels," such as Higginson, Juilliard and Eastman, was cited as evidence of the need of the support of professional musicians by the masses. Mrs. Stillman-Kelley spoke briefly of the legislative influence of the National Federation, and its responsibilities because of this. Dr. F. A. Moss, of the faculty of George Washington University, addressed the assemblage on radio in education.

Musical numbers were furnished by young artist winners of National Federation of Music Clubs contests: Helen Stokes, soprano; Earl Lippy, baritone; Florence Frantz, pianist; Robert Wiedefeld, baritone; Elsie Craft Hurley, soprano. The consensus of opinion was that these young performers were worthy of their rank.

Closed business sessions marked May 13 and 14, and a concert was presented the



SOME OF THE PROMINENT MEMBERS PRESENT AT THE ANNUAL SPRING MEETING OF THE NATIONAL FEDERATION OF MUSIC CLUBS IN WASHINGTON, D. C.

Mrs. John P. Buchanan, Dr. Olga Samaroff, Mrs. Elmer James Ottoway, National President; Mrs. Gertrude Lyons and Mrs. Joseph C. Byron.

evening of May 13 by the Washington Senior and Junior High Schools.

An outstanding success was the performance given by the Intimate Opera Group, on May 12, under Vladimir Rosing, of one act of Hänsel and Gretel and all of Pagliacci. The pictorial sequences of these well chosen works were deftly presented by Mr. Rosing. This type performance needs

to be handled judiciously and it was apparent that Mr. Rosing appreciates this, for his cast was chosen intelligently and the singing and histrionic gifts of all were displayed to fine advantage. Constitution Hall did not permit of curtains of any sort and therefore more ingenuity was called for to create the illusion of appropriate settings.

Buffalo to Celebrate Centennial July 1-10

BUFFALO, N. Y.—The new Buffalo Symphony Orchestra, conducted by John Ingram, has been engaged by the Centennial Committee as the official orchestra for Buffalo's 100th birthday celebration, July 1-10. The orchestra is to present a concert with a choral background and featured soloists, and accompany Mrs. John Wickser's trilogy of pageants, The Romance of Buffalo for six evenings, the music drama Deliverance, and Father Edward B. Dunn's masque, Civilization.

William Dodd Chenery, director of the stage spectacles, is rehearsing a chorus of large proportions. Mrs. Walter P. Cooke, general chairman, and R. Leon Trick, executive chairman, head the music committee. The Philharmonic Concert Band (which is closely allied with the symphony orchestra) under the direction of Lieutenant Max Rauchstadt, will also participate in the ten-day program.

Boies Whitcomb, talented young pupil of Harold A. Fix, was presented by the Buffalo chapter, American Guild of Organists, in an organ recital at Central Park Methodist Episcopal Church. Louise Anthes, soprano, assisted, contributing two solos and an encore, which were given with good tone quality and interpretation. Mr. Whitcomb's taxing program of compositions by Bach, Franck, Widor, Reubke, Russell and Vierne, was played in musicianly style, with brilliant technic and discrimination in registration, evidencing excellence of training.

The program was arranged by Mr. Fix, organist and director of Central Park M. E. Church, who was chairman of the May meeting. Clara Foss Wallace is dean of the Buffalo chapter.

A concert was given for high school students at Hutchinson-Central High School, by the Guido Male Chorus and the Pro-Arte Choir. This concert was the first in a series being offered by the leading choral organizations of Buffalo, arranged through the coöperation of the music department of the public schools, William Breach, supervisor.

An enjoyable musicale was given in the home of Mrs. Alfred H. Schoellkopf, by pupils of the William H. Daniels Scholarship Fund, before an audience comprising the directors of the music school, audition committee for these scholarships. Mrs. William H. Daniels, John Huber and Frank Farrar represented the firm of Denton, Cottier and Daniels. The participants affording gratification were Audrey Elv and Ruth Pettit, voice; Gerald Hahn and Margaret Kittinør, piano; Alice Fisher and Stanley Miknlez, violin; representing the following teachers: Harriet Welch Spire, Margaret Adsit Barrell, Mary Larned, Jane Showerman McLeod, Helen Eastman and Jan Wolanek. Accompanists were Ethyl McMullen and Beth Bowman Wolanek.

At the final evening recital in the student

series sponsored by the Juilliard School of Music, held in the recital hall of Denton, Cottier and Daniels, among the participants were pupils of Olive Frost, Laura Kelsey, Marguerite Davison, Jane S. McLeod, R. Leno Trick, and Elsie Stein.

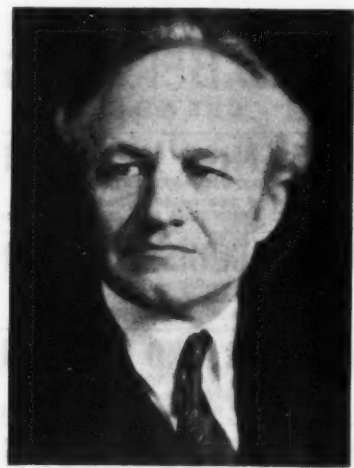
A series of four violin recitals is being given by the advanced pupils of Frank Davidson in his residence-studio. The first participant, James Hibscher, presented an excellent program, with Paul Schellenberg at the piano.

The annual spring concert of the Rubinstein Chorus of sixty women's voices, under the direction of R. Leon Trick, was given over the radio. Ethel Stark Hickman, pianist, contributed solos; and Maurice Nicholson was accompanist for the chorus.

The music department of the Buffalo public schools gave two musical programs from the high schools, in the Broadway Auditorium and Bennett High School. Mr. Breach (supervisor) prepared the programs, assisted by the teachers of music in the high schools. Emilie Hallock, soprano, was heard in a group of solos, with Beth Bowman Wolanek at the piano. Large audiences attended and were enthusiastic over the admirable programs and their presentation.

L. H. M.

TO CONDUCT IN PHILADELPHIA



ERNEST KNOCH, who has led the New York Opera Comique this season, has been engaged to conduct three concerts in Philadelphia on June 9, 10 and 11, with an orchestra of 100. The principal soloists are to be Juliette Lippe and Rose Bampton.

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NEW YORK CITY

Omaha Orchestra Ends Brilliant Season

Ten Pianists Perform at One Time on M.T.A. Program

OMAHA, NEB.—The final concert of the Omaha Orchestra (Joseph Littau, director) presented as the main work Tchaikowsky's fifth symphony. Before this came Beethoven's Egmont Overture and later were heard The Pleasure Dome of Kubla Khan, by Griffes; Spoon River, by Grainger; and Bizet's second L'Arlesienne Suite. This program, well-balanced and interesting in itself, became doubly attractive as performed under Mr. Littau's skillful and competent direction. The Egmont Overture became a compelling tonal picture; the symphony an evocation of tragic moods and tense emotions.

The Griffes opus pleased by its atmospheric qualities, its romanticism and oriental colorings, as much as by the beauty of its themes and the skill of its instrumentation. The Spoon River classic revealed the composer in a characteristically animated mood; and the Bizet work shone brilliantly in a sympathetic and finely molded performance.

The Omaha Music Teachers' Association staged a large performance at the municipal auditorium as an item in the Music Week celebration and for the purpose of stimulating greater interest in music. The A Cappella Choir of Central High School, under the direction of Carol Marhoff Pitts, was heard in a succession of well sung choral numbers, following which there appeared an ensemble of twenty pianists playing on ten pianos: ten men and ten women, directed by Mr. Littau. The men were heard in an arrangement of the first movement of Schubert's Unfinished Symphony, after which came the ladies in a performance of Tchaikowsky's Waltz of the Flowers, and finally all collaborated in playing Elgar's Pomp and Circumstance. The participants were Mesdames. Henry G. Cox, Olga Sorenson Fuss, Flora Sears Nelson, Corinne Paulson Thorson, Karl R. Werndorff, Edith L. Wagoner and E. R. Zabriskie; Misses Enid Lindborg, Henrietta M. Rees and Gertrude Weeth; and Messrs. Albert Beck, Vernon C. Bennett, Cecil W. Berryman, Harry Bravoff, Jean Duffield, Arthur Lyon, Dante Picciotti, Francis E. Resta, Albert Sand and Karl E. Tumberg. A series of ballets was presented by students of the Cora Quick School and, as a closing attraction, a concert band, furnished by the Omaha Musicians' Association, was heard in a selection of instrumental numbers under the direction of Ernest Nordin, Jr. An audience of nearly 4,000 attended the event.

The Music Teachers Association also presented a program at the Joslyn Memorial recently, on which occasion were heard Jeanette Barrett, pianist; Donald Stevens, trumpet soloist, and the University of Nebraska quartet. Jean P. Duffield spoke.

Other recent activities at the Joslyn Memorial include a recital by Bettie Zabriskie, cellist, assisted by Louise Shadduck Zabriskie, piano accompanist, and a string quartet consisting of Louise Schnauber Davis, Flora Shukert Summers, Helen Zabriskie and Jane Steele. A program also was given by Prof. Carl-Frederic Steckelberg, violinist, of Lincoln, and Mrs. Steckelberg. On another program appeared the following artists, also

from Lincoln; Lenore Burkett Van Kirk, soprano; Floyd Robbins, pianist; and Hilda Chowins, accompanist.

The Joslyn Memorial has become a real center for musical activities. Every Sunday afternoon two programs are given at the same hour in different parts of the building and both are usually well attended. In the large auditorium a recent event was a five-piano ensemble with Mesdames. William Ferguson, F. H. Allis, R. C. Stribe, and H. Q. Morton and Miss Elizabeth Kaho as the participants. Blanche A. Haas, contralto, and Edith Flickinger, soprano, functioned as soloists. In the lecture hall the Mother Singers, of Council Bluffs, Ia., sang under the direction of Mrs. Robert Mullis. Assisting were Mabel Woodworth Jensen, violinist, and Mrs. Karl Werndorff, pianist, also residents of the Iowa city.

The Society of Grand Opera in English, under the direction of Thea Moeller-Herms, gave a program of excerpts from operas at the Knights of Columbus auditorium recently. Appearing were Mesdames. Margaret Arthur, Charles Assman, O. H. Gibbs, and W. L. Pierpoint; Misses Helen Gerin and Helga Wykoff; and Messrs. Lebrand Wykoff and Edward Holman. Ernest Nordin conducted.

The Russian Cossack Chorus, directed by Sergei Sokoloff, was presented at the Technical High School auditorium recently.

J. P. D.

Cleveland Chorus Gives New Gaines Work

Beethoven Series at Museum of Art is Concluded—Richard Bonelli Offers Program—Beryl Rubinstein Heard at Institute

CLEVELAND, OHIO.—The Orpheus Male Chorus, under Charles D. Dawe, gave its annual concert at Public Music Hall, selecting several compositions for pre-competitive performance at the Royal National Eisteddfod, to be held in Wales in August. Among the other program items in the local concert was a chorus written especially for the occasion by Samuel Richard Gaines, of Boston, entitled The Dream of Sakhran. It is dedicated to Mr. Dawe and the Orpheus singers. The audience responded with enthusiasm to the highly artistic exposition of choral singing as evinced by this group.

Richard Bonelli, baritone from the Chicago Opera, and comparatively unknown in Cleveland, created something of a sensation. His contribution to this program of fine and unusual interest consisted of the aria, Dank sei Dir, Herr, from Handel's Children of Israel; Rossini's Largo al Factotum (Barber of Seville), as well as numerous shorter numbers. His performance stamped him as an artist of power and appeal. He also sang the solo part in the Dream of Sakhran.

Beryl Rubinstein offered a program of value at his appearance in the assembly hall of the Cleveland Institute. It included the Franck chorale, prelude and fugue and Chopin's twenty-four preludes. The sincerity and musicianship of Mr. Rubinstein's interpretations were in evidence.

The Lakewood High School Band and Orchestra, first prize winner in the state contest, April 1931 (Arthur R. Jewell, instrumental director of the Lakewood public school system conducting) gave a fine concert on April 13, presenting the Bach Air for G string, an excerpt from Rheingold, Finlandia (Sibelius) and the Dvorak New World Symphony. The band played Schubert's Unfinished Symphony, a Brahms Hungarian Dance, and Sousa's Stars and Stripes.

The last in the Beethoven series at the Cleveland Museum of Art was performed by Arthur Loesser and Josef Fuchs, concertmaster of the Cleveland Orchestra, when they presented the violin sonatas, op. 23 and op. 96 for a large and enthusiastic audience. The museum has herewith completed a noteworthy achievement of two series. During the two seasons all Beethoven's piano and violin sonatas have been played. These two popular artists acquitted themselves of their task *con amore*, and their combined efforts produced an evening of complete enjoyment.

The music division of the fine arts department of the Federation of Women's Clubs of Greater Cleveland, was offered a lecture recital by Charles Masinger, tenor, who gave an enlightening talk on French music, illustrated by Mabel Swartz and Madeline Kennedy, vocalists, accompanied by Francis Kama.

Pupils of the Edgar Rose piano school gave a recital at Alcazar Hotel, April 17.

Margaret Schluer, pianist, and Clarence Wenger, violin, were heard in a joint recital at Gamble Auditorium, Berea, presenting a program, consisting of Beethoven's Rondo: Over a Lost Penny, Chopin's G minor ballade, shorter Debussy numbers, the Liszt E major polonaise, the d'Ambrosio concerto in D minor and the Gade sonata in A major.

R. H. W.

Percy Rector Stephens Presents Henry Ramsey

Henry Ramsey, baritone, was presented in recital by Percy Rector Stephens at the latter's New York studio on May 16. His program, one of unusual interest, opened with items by Scarlatti and Handel. There were two numbers—The Land o' the Leal and The Piper o' Dundee—arranged by David Stephens, and two Vermont songs arranged by Robert Hughes. A German group brought compositions by Leo Blech and Max Kowalski; and songs in English were Go, Lovely Rose (Roger Quilter), Old Skinfint (Herbert Howells), Hunger Song (Cesar Cui), and The Windmill (Colin Taylor). Mr. Ramsey is endowed with a colorful voice of rich timbre. Technically, he passed every test the program presented, and his interpretations were adaptable. There was a large attendance and cordial applause. Helen Ernberger acted as the skillful accompanist.

M. L. S.

H. Augustine Smith Plans Pageants in South America

H. Augustine Smith, of Boston University, Boston, sails on June 25 for South America, where he plans to present a series of choral pageants in connection with the world con-

vention of Sunday schools, which is being held in Rio de Janeiro, July 25-August 1. A chorus of 500 adults and 200 children is being recruited in that city, to be ready for Prof. Smith's arrival. Trumpet fanfares will open the pageant, and scenic effects are to be featured. Afternoon and evening programs are scheduled for each day during the convention, and after its close Prof. Smith is to present similar pageants in Montevideo, Buenos Aires, Santiago and Lima. The Rio event is the thirtieth world and national convention for which Prof. Smith has been in charge of the music, worship and drama and art features.

Ninon Vallin in America Next Season

Ninon Vallin, French soprano, comes here for her first extended American concert tour next season. During the past few years Mme. Vallin has appeared in opera and concert in both Europe and South America. She has sung at La Scala, the Royal Opera House in Madrid, the Vienna State Opera, the Paris Opera, and in Buenos Aires. Mme. Vallin is stated to be the first singer to introduce songs of the Spanish composers de Falla, Turina and Obradors, on the concert stage.

CARL FISCHER'S COMPOSER OF THE MONTH

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A modern of the moderns—his music is individual, brilliant, scholarly. Mr. Whithorne is first and always a sincere and honest artist, the product of a family which has produced musicians since the middle of the sixteenth century.

His music has been performed by such artists as Willem Mengelberg, Eugene Goossens, Albert Stoessel, Frederick Stock, Fritz Busch, Alexander Smallens, Arthur Rodzinski, Sir Thomas Beecham, Walter Gieseking, etc. European critics have acclaimed Whithorne as one of the most gifted of American composers.

some whithorne compositions songs

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Two Chinese Nocturnes (with 6th and 9th century texts)	
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On a Lute of Jade	
1. Hsa Nan (Odes of Confucius) .60	2. A Chinese Serenade..... .50
3. The Bride Cometh (Odes of Confucius)60	4. The City of Chow (Odes of Confucius)60
Invocation (Walt Whitman)..... .60	Pierrette and I (Hugh McCrae) .60
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Chicago Musical College Holds Fourteenth Prize Competition

Four Prizes Awarded by Borowski, Cooke and Hackett —
Winners of Society of American Musicians'
Contest Presented

CHICAGO.—Thirteen contestants, appearing in the fourteenth annual prize competition of the Chicago Musical College, at Orchestra Hall on May 14, upheld the high standard of this institution by the uniform excellence of their performances. Four prizes, in the shape of an old violin and three grand pianos, besides scholarships, were awarded the winners by Felix Borowski; Dr. James Francis Cooke and Karleton Hackett, acting as judges. Mr. Borowski is an eminent Chicago composer and lecturer; Dr. Cooke is editor of *The Etude*; and Mr. Hackett is president of the American Conservatory of Music and critic of the *Chicago Evening Post*.

In the competition for the old violin (from the collection of Lyon & Healy), Alexander Tannenbaum won over his competitors, Robert Kistler and Leo Krakow. They played the first movement of Lalo's F minor concerto. Ethel Evensen, Alexander Joseffer and Zella Wyatt competed for the Lyon & Healy grand piano, and Mr. Joseffer was adjudged the winner. The competition for the second Lyon & Healy grand piano, for voice students, was won by Adelaide Abbot, whose vehicle was the Bell Song from Delibes' *Lakmé*. The other contestants were Marion Cole, who offered *Il est doux, il est bon*, from Massenet's *Hérodiade*; Hilda Ruth Eisenberg, who sang the Liebestod from *Tristan and Isolde*; and Eleanor Moore, whose offering was the Jewel Song from *Faust*. Willie Goldsmith won the Steinway grand piano in the last competition, for his playing of the second and third movements of the Brahms D minor concerto. In Grace Nelson and Miriam Ulrich, he had close competitors. Those winning second highest average in each competition were awarded prize scholarships of \$400; and third and fourth highest average, scholarships of \$200 each. The winners will appear at the commencement concert and exercises of the Chicago Musical College in June.

Accompaniments were furnished by the Chicago Musical College Symphony Orchestra, Leon Sametini conducting. The orchestra lent the soloists admirable support.

MR. AND MRS. HERMAN DEVRIES

Herman Devries, dean of Chicago music critics, recently has added lecturing to his activities. In this new capacity this vocal teacher, coach and critic offered his first lecture at the Chicago Artists' Association, followed by another in April for the Junior Friends of Art at the Blackstone Theatre. Mr. Devries made his debut on the air May 15, when he talked over WIBO on *The Joys and Sorrows of a Music Critic*.

Mrs. Devries' vocal ensemble, trained and conducted by her, made their debut in March, under the auspices of the Chicago Artists' Association. They sang for the Junior Friends of Art at the Blackstone Theatre in April. May 10 marked another appearance for the Devries Singers, when they sang at the annual spring festival of the Women's Auxiliary of the Mid-West Athletic Club. They were heard also at Medinah Athletic Club on May 15.

ANDRE SKALSKI IN PIANO RECITAL

The Philharmonic Club of Chicago presented Andre Skalski in a piano recital at Curtiss Hall, on May 15.

CHICAGO LUTHERAN TEACHERS' CHORUS

One of Chicago's oldest choruses, the Chicago Lutheran Teachers' Chorus (now in its thirty-sixth year), was heard in its annual concert at Orchestra Hall, on May 15. The regular chorus was augmented by a children's chorus of 200 for the presentation of excerpts from oratorios by Handel, Mendelssohn and Beethoven. Five soloists assisted—Margaret Lester, Edna Thiele, Walter Boydston, Leonard Huber and Luke Gask. Accompaniments were played by G. Archer Farrell and Ruth Sanderson Phillips at two pianos, and William Lester at the organ. The chorus (under the direction of Dr.

George L. Tenney) sang with excellent tone and accuracy of attack. Miss Lester was particularly noticeable for her fine singing of the soprano solos.

SENECA TO INAUGURATE ROOF GARDEN SERIES

During the summer, a series of roof garden concerts, to be known as The Seneca Roof Garden Concerts, featuring good mu-

comprise records of leading orchestras and soloists. Each night a program of a different orchestra and soloist will be featured. It is the belief of the Seneca management that this will make up for the lack of musical activities during the summer, and supply music-lovers with good music. The opening concert is planned for Decoration Day.

SOCIETY OF AMERICAN MUSICIANS PRESENTS CONTEST WINNERS

The third and last concert of the series sponsored by the Society of American Musicians, at Kimball Hall May 17, brought Leola Aikman, coloratura soprano, and Samuel Thaviu, violinist. In a well arranged program, Miss Aikman displayed a lovely voice of wide range and excellent quality which she has been taught to use with ease and skill. She is musically and technically well equipped and was able to cope with the intricacies of the *Ah, fors e lui* aria from *Traviata*. Her enunciation of Italian,

standing, a vibrant tone, imagination and interpretative qualities. Though not yet a finished violinist, Thaviu's achievements are meritorious. He played the *Vitali Chaconne*, Chausson's *Poeme* and a group of smaller numbers for the large audience, whose hearty plaudits he shared with Miss Aikman.

SACERDOTE PRESENTS ANOTHER OPERATIC EVENING

Another capacity audience heard Edoardo Sacerdote's School of Opera in a program of operatic excerpts, at Kimball Hall, May 18, attesting the prominence of this teacher and coach and the excellence of his pupils' performances. The program was made doubly interesting in that it brought an excerpt from Verdi's *Don Carlos*, an opera which has not been given in Chicago, and the first act of Charles Wakefield Cadman's *Shanewis*. Here again was evidenced the thorough and skillful training of Maestro Sacerdote, whose success as an operatic coach has brought to his class more operatic aspirants than he can teach. Among these are many of Chicago's professional singers.

The second act of *Pagliacci* (in Italian) brought Anne Cierpiak, Albert Wheeler, James Mitchell, Warner Hager and Phillip Crane. The cast for the fourth act of *Don Carlos*, included George Weber, Rose Lubova, John T. Read, Ann Post and James Mitchell. *Shanewis* (in English) had Ann Post, Beulah Blake, Alice Boughner and Warner Hager as interpreters. Alice Phillips sang *Marguerite*; Clarence Richter was *Faust*; and William Phillips, the *Mephistopheles* in the fourth and fifth acts of *Faust*. It would be difficult to single out one excerpt of outstanding excellence, for each was a finished performance. Another presentation will be given during the summer school.

YOUNG SISTERS GIVE JOINT RECITAL

Two precocious youngsters not yet in their teens, Joan and Jeanne Halamiczek, were presented in joint recital at Orchestra Hall, May 18, by the Bohemian Woman's Civic Club. In the performance of an ambitious program, both displayed technique, ability and development beyond their years. Joan, a violinist, in particular, disclosed gifts which have been well trained to the point where she is able to cope with the difficulties of such works as Handel's sonata in E and Wieniawski's second concerto in D minor. Jeanne, possessed of a voice of natural loveliness, sang with youthful abandon and remarkable spontaneity. She chose such taxing numbers as the cantabile from *Samson and Delila* and Bishop's *Lo! Here the Gentle Lark*. The sisters were well supported at the piano by their mother, Mme. Theresa Halamiczek. Their reception at the hands of a large audience was warmly enthusiastic.

RICHARD CZERWONKY IN RECITAL

The second in the series of violin recitals which Richard Czerwonky is giving at Bush Conservatory, on May 18, had an unusually well built program. Beginning with the Handel D major sonata, the Bruch *Schottische Fantasie*, and concluding with a group made up of Czerwonky's own *Carneval of Life*, *Pourquoi* and *Harlequin* and his arrangement of Dvorák's *Humoresque*, it covered a wide and varied field. A reliable violinist, Czerwonky always plays with intelligence, brilliance and finish. This was no exception to the rule, and his auditors were

(Continued on next page)



PRIZE-WINNERS OF THE ANNUAL CHICAGO MUSICAL COLLEGE CONTEST
HELD AT ORCHESTRA HALL, MAY 14.

1. Adelaide Abbot. 2. Willie Goldsmith. 3. Alexander Tannenbaum. 4. Alexander Joseffer.

sic gratuitously, will be inaugurated at the Seneca Hotel. An elaborate amplification system is being installed, with loud speakers set at advantageous places in the newly remodelled roof garden. The programs will

French, German, Norwegian and English, however, was not proficient.

Young Thaviu, whose father was the bandmaster A. F. Thaviu, is a most promising musician. He plays with musical under-

Edith Rockefeller McCormick Writes Open Letter to Herbert M. Johnson

By RENE DEVRIES

The Musical Courier has known for some time that the rental paid by the Chicago Civic Opera was excessive, but it was only when Edith Rockefeller McCormick wrote an open letter last week to Herbert M. Johnson, vice-president in charge of business at the opera, that this matter became public.

In her letter Mrs. Rockefeller McCormick wrote, among other things: "I cannot understand why in these times when our great artists have all accepted reductions in their salaries, and when the chorus and all the stage organizations have accepted reductions in salaries, no one has thought to ask for a reduction in the rent which we have to pay to the Twenty Wacker Drive Corporation. At this time when all rents have gone

down and are still going down, why must we still pay \$3,000 a performance, making \$270,000 for ninety performances?"

"When John McCormack gave his concert a month ago, he paid \$1,000 rental. Is John McCormack a greater artist than many of our artists? Should the Twenty Wacker Drive Corporation make a price for him which it is not willing to make for our own artists?"

Mrs. Rockefeller McCormick further stated: "I ask that our Civic Opera committee be given the consideration which is due it after twenty-two years of untiring artistic service to the City of Chicago. Opera would be possible in Chicago next year with a \$90,000 reduction in rent. I say that the

people of Chicago, of whom I am one, have the right to have the opera to refresh them, and to keep before them the fact through the beautiful performances that there is still beauty in the world and that there are men and women citizens of this great city who have not lost their ideals."

Mrs. Rockefeller McCormick is correct in her views. The Civic Opera has paid too much rental; yet, in all justice to the Twenty Wacker Drive Corporation, it must be stated that the rental is not for ninety performances but for the year. It is true that throughout the year the Civic Opera does not rent the theatre more than ninety times. John McCormack did not pay \$1,000 for the house, however, but \$750. This was due probably to the fact that the concert was given for charity, as the Civic Opera House is usually rented for \$1,000.

By cutting its rent to the Civic Opera Company, this corporation might assure itself of a permanent tenant, and the stockholders of the company would not only be giving a helping hand to the opera but would show good business acumen and civic pride. If the Twenty Wacker Drive Corporation slashed its rental for the Civic Opera Company, without doubt opera could be given next season and there would be no necessity of continuing the drive for funds. It will be noticed that if the opera company pays \$270,000 a year for rental, this would leave only \$230,000 to operate on a \$500,000 guaranty fund.

It was a splendid gesture on the part of Mrs. Rockefeller McCormick to bring this matter out openly, as it shows conclusively that opera in Chicago is run on a business basis.

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not slow in showing their approval after each number. Ellen Munson contributed fine accompaniments.

DR. NOELTE LEAVES FOR JAPAN

Dr. and Mrs. Albert Noelte left Chicago May 16, for Japan, from which country they will journey to Germany, via India, returning here the end of September. Dr. Noelte is engaged for a series of six lectures in three weeks on Transformation in Musical Styles, at the University of Tokio. He will also conduct the Tokio Symphony Orchestra in a program of his own compositions, at which Mrs. Noelte will be piano soloist. Mrs. Noelte also is scheduled for a piano recital of works ranging from Corelli to Rachmaninoff.

BUSH CONSERVATORY RECITALS

A two-piano recital was given by students of Sergei Tarnowsky on May 16. Rose Goldberg, Bertha Ostrar, Franz Bodfors, Edgar Swanson, Madge Van Dyke, Rose Neistein, Lois Rogers and Clara Siegel were the participants.

Glenn Drake, tenor, returned to Bush Conservatory to give a recital of songs from the pen of Robert Yale Smith, on May 17. Mr. Drake sang three groups in convincing manner and won the full appreciation of his listeners. The composer assisted at the piano.

Emily Fleck, soprano, student of Justine Wegener; Nonah Cole, violinist, student of Richard Czerwony; and Yetta Zeidman, pianist, student of Edgar Brazelton, were heard in recital, May 20.

HANS HESS' SUMMER CELLO CLASSES

Hans Hess will hold two summer classes for cello beginning in June. One will be held at his Fine Arts Building studio on Wednesdays and Saturdays, and the other in Highland Park on Mondays and Thursdays. Mr. Hess has trained many young cellists now in the professional field.

RUDOLPH REUTER STUDENT'S SUCCESS

Emily Boettcher, who won a recital appearance in one of the Society of American Musicians contests which she played at Kimball Hall, on May 3, is an artist-student of Rudolph Reuter. Besides continuing her studies with Mr. Reuter, Miss Boettcher has a schedule of about thirty-five hours a week at Northwestern University School of Music, teaching piano and theory; is official pianist for the dancer Bertha Ochsner, with whom she has appeared several times this season as accompanist and assisting soloist besides composing and arranging music for the dances; and has played in a number of concerts in Evanston and elsewhere. Miss Boettcher was awarded an appearance with the Chicago Symphony Orchestra under Frederick Stock in competition with several other pianists, and she also won the Bertha Ott recital award.

COLUMBIA SCHOOL OF MUSIC

Robert Macdonald, director of the Columbia School, arranged for the final examinations which began May 23 and heard candidates for the program to be given by the academic department at Orchestra Hall in June. He has also selected soloists for the commencement concert in Orchestra Hall, June 18, choosing Marion Hall, pupil of Clare Osborne Reed; Eulalia Herrmann, from Walter Spry's studio; Madeline Coffman, member of Ludwig Becker's class; Ruth Hussey, from Dudley Buck's studio; and a pupil of his own, Herbert Bergmann, who will play the organ. Another singer will be chosen.

Elizabeth Logan, of the piano department, presented her pupils in the school recital hall, May 14.

Mu Iota Chapter gave its annual frolic in the school, May 14.

On May 22, in the school recital hall, Clare Osborne Reed presented several of her pupils, including Marie Briel, Mark Hallett, Marion Alward, Herbert Bergmann and Marion Hall.

Recently the grade schools in Maywood presented the cantata, Paul Revere's Ride, written by Mary Strawn Vernon and Nora Lorain Olin. They had the assistance of a number of students from the public school music department, including Helen Protheroe, soprano; Robert Sheehan, accompanist; and an ensemble composed of several violin students. Robert Lee Osborn, in charge of music in the high school and a graduate of the public school music department, also appeared in the cantata as soloist. The grade band of 125 small children presented a group of compositions, under the direction of Sam Barbakoff, and a band of equal number was directed by Wesley Shepherd. Both these young men are graduates of the Columbia School of Music.

AMERICAN CONSERVATORY

Samuel Thaviv, violinist, student of Mischa Mischakoff, of the conservatory faculty, and a winner in the recent Society of American Musicians contest, appeared in recital at Kimball Hall, May 17.

Doris Zarwell, soprano, student of Alice Burrow, and Henry George Shafer, violinist, pupil of Kenneth Fiske, gave a joint recital in the Studio Theater, May 10. Mil-

(Continued on page 27)

AMERICAN CONSERVATORY OF MUSIC, CHICAGO, COMPLETES FORTY-SIX YEARS OF SERVICE

During the summer of 1886 Theodore Thomas was holding forth in Chicago with his orchestra at the old Exposition Building, where the Art Institute now stands. In the

known as a concert pianist here and abroad. He is also a composer and has trained many pianists. Kurt Wanieck, pianist and teacher, has been at the school since 1906. Louise

O. E. Robinson, an exponent of modern methods in public school music, has headed that department since 1901. An important addition to the curriculum in recent years



KARLETON HACKETT



HENRIOT LEVY



SILVIO SCIONTI



JOHN R. HATTSTAEDT

Robyn, who joined the faculty in 1901, has been identified in the dual career of teacher of advanced piano students and as director of the children's department and teachers' training classes. Earl Blair, pianist and teacher, has been a staff member for more than twenty years. During the past few years several additions have been made to the faculty. They include Rudolph Reuter and Tomford Harris, concert pianists and teachers; Mabel Webster Osmer, piano pedagogue; and in the violin department Herbert Butler and Mischa Mischakoff may be mentioned. Mr. Mischakoff is concertmaster of the Chicago Symphony Orchestra, in addition to being a concert artist and eminent in chamber music. Herbert Butler, pupil of Joachim, has given recitals in America and abroad. A member of the violin faculty since 1902, he has as director of the Conservatory Symphony Orchestra, built up a strong musical organization which has been giving concerts in Orchestra Hall every season.

The department of theory and composition includes such composers and teachers as Arthur O. Andersen, Leo Sowerby and John Palmer. Wilhelm Middelschulte, of the organ department (also a composer), was for many years organist for the Theodore Thomas and Chicago Symphony orchestras.



MISCHA MISCHAKOFF

advertising carried in the programs for July of that year we find, "American Conservatory of Music, J. J. Hattstaedt, general director," with mention of a vocal director and teacher of "elocution." Weber Music Hall, located on the site of the present Kimball Hall Building, was the home of the infant conservatory, with the fall term opening on September 6. The new school, in its first year, enrolled less than 100 pupils. It now has a faculty of more than 130 artist-teachers, and its annual student enrollment is in excess of 3,000.

The American Conservatory was the expression of the educational ideals of its founder and former president, the late John J. Hattstaedt, who was one of the pioneer master musicians of Chicago. The record of the conservatory, whose graduates have been successful in various fields of music activity, was largely the result of his ideals and practical wisdom. Since his death a few months ago, the work of the conservatory has been carried on under the leadership of Karleton Hackett, president, and John R. Hattstaedt, vice-president and manager, with the assistance of a group of associate directors and other officers, including Henriot Levy, Louise Robyn and Herbert Butler as associate directors; Allen Spencer, dean of the faculty; Charles J. Haake, educational director; and Mae Saunders, registrar.

The American Conservatory has been among the foremost musical institutions in America for nearly half a century. Its faculty is a distinguished one. Several of the teachers are artists of international reputation. The fact that many of the leading instructors of the conservatory have been with the institution for twenty-five years or more, gives strong evidence of their ability and the school's permanency, in contrast to music schools which are constantly making changes in faculty and general policies.

Mr. Spencer, pianist and teacher, has been on the staff since 1892. Mr. Hackett, one of the eminent voice teachers in this country, joined the faculty in 1895. His pupils have appeared on the operatic and concert stage. In addition to teaching, Mr. Hackett is known as a critic and lecturer. Mr. Weidig, who died suddenly last fall, headed the theory department from 1894 to 1931. Mr. Levy, who joined the faculty in 1914, is

is the Class Piano Method Course (Oxford), under the direction of Gail Martin Haake. The success of the American Conservatory is founded on courses that meet the requirements of state boards of instruction and national educational bodies.

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NEW YORK MAY 28, 1932 No. 2720

Here's to the outdoor band concerts, the moon and
 young couples.

Music never wanted beer anyway. Wine, women
 and song is its slogan.

This is the time of year when budding students
 of music burst into flowers.

The crooners had better learn to sing properly or
 else future positions will limit them to the nurseries.

At last plans for the Metropolitan Opera season
 of 1932-33 have been settled and Gatti-Casazza has
 sailed for Europe.

Who says we have no American singers with the
 Metropolitan Opera Company? Count the names on the
 roster for 1932-33.

From every indication, musicians seem to have
 money enough to spend the summer in Europe.
 They cannot borrow so they must have earned it.

Add Soviet atrocities: The second Five Year Plan
 in the Soviet Republic includes the production of
 1,000,000 gramophones, 50,000 records and 60,000
 pianos.

The Cherniavsky Trio, together for thirty years
 on the concert stages of the world, will have its first
 rift soon, when Mischel, the cello playing brother,
 is to give a solo recital in London.

There was only one tiara at the Covent Garden
 opening, the fashion writer of the Evening Standard
 reports, "and the nearest approach to it was a ban-
 deau of flowers worn by Lady Lavery."

One waits in consternated awe to see what the
 hot-cha, boop-a-doop, hey-hey, and vo-do-deo (or
 is it vo-deo-do?) school of composers will achieve
 (or is it, dope out?) next with their inspired writers
 of lyrical language.

Puppy Orchestras

Wilhelm Furtwängler in a recent speech at the
 fiftieth anniversary of the Berlin Philharmonic Or-
 chestra in that city of Germany likened American
 symphony orchestras to "pet puppies which one
 keeps without any inner necessity." His speech
 aroused indignation in an audience which included

eminent musicians sent as delegates to the anniver-
 sary.

This indignation is justly felt, for it is apparent
 that Furtwängler, like many other Europeans be-
 fore him, has formed his opinion of symphonic or-
 ganizations in the United States hastily and without
 forethought. There is even an element of pique in
 his speech, possibly due to the enormous interest
 paid to symphonic performances here during the past
 twenty years to the detriment of publicity concerning
 Continental orchestras.

Furtwängler can have no information about the
 civic orchestras of many cities which are supported
 entirely by the general public; he can know nothing
 about the educational concerts given for children;
 and above all he must be completely uninformed of
 the genuine enthusiasm for symphonic music by that
 enormous cultured body of citizens who crowd the
 auditoriums in every large city when a symphonic
 orchestra plays.

America has been accused by most Europeans of
 being unmusical. Yet, America today spends more
 money for good music than all the European coun-
 tries put together, and educational advantages here
 for the growing youth are greater than elsewhere.

Wilhelm Furtwängler was ill advised to utter the
 statement he made, particularly as Americans have
 filled his own pockets in the past and are ardent sup-
 porters of many of his musical countrymen.

About Arabic Music

Cairo, Egypt, recently held its first international
 Congress of Oriental Music, under the patronage of
 King Fouad. There were present eminent musicians,
 directors, students of phonetics, and savants who
 have spent their lives studying musical history, as
 well as Arabian musicians, students and professors
 from Tunis, Algiers, Milan, Beirut, Berlin, Ham-
 burg, Vienna, Paris, Cairo and other centers. Also
 representatives from the Berlin University and the
 National Library of Germany, of the Phonetic Insti-
 tute of the Sorbonne (Paris), of the Milan Con-
 servatory and of many other world famous institu-
 tions, as well as important Arabic conservatories less
 known to the Western world.

The original music of Arabia had its inception in
 the songs which the camel men used to sing to their
 animals. When, however, Islam made its appear-
 ance in Persia and other countries, the Arabs adopted
 the songs of Persia and sang them to the accompani-
 ment of harps, lutes and flutes.

Poetry in Persia had preceded music and the
 Arabs on hearing poetry put to song modified their
 verses accordingly. During the heyday of Islamic
 rule, the Arabs had learned to sing verses of Arabic
 poetry to Persian tunes. From this source arose the
 first chanting in Islam, a prelude to the flourishing
 epoch of Arabian music.

In Andalusia the Arabs imitated the double-
 rhymed poems which made their way to Algiers and
 then to Egypt, Syria and Mesopotamia. The Oriental
 musicians followed their example in composing
 double-rhymed poems and these are being written
 and sung at the present time.

The Arabs used the lute, the dulcimer, the flute, the
 tambourine, the pipe, and the viol which in modern
 times has been replaced by the violin.

The Persian Kings were patrons of musicians who
 entertained them during the chase. In 1637, Sultan
 Murad IV returned to Constantinople after having
 conquered Bagdad, and introduced Persian music
 into the Turkish capital. He had, on subjecting
 Bagdad, ordered the 30,000 Persians who had de-
 fended the city to be put to death in his presence.
 When the slaughter began, Shah Koli, the greatest of
 Persian musicians, went into the lines and confronted
 the Sultan, and sang in so sweet a voice of the poi-
 gnant sorrow of the people of Bagdad that tears came
 to the Sultan's eyes. He at once ordered the lives of
 Bagdad's defenders spared. The great chanter, Shah
 Koli, together with fourteen others well versed in
 music, then went to Constantinople and introduced
 Persian music into Turkey; thence it gradually made
 its way into Syria, Algeria and Arabia, and, of
 course, into Egypt.

During the time of Mohammed Ali musical train-
 ing in Egypt received great impetus. Among the
 leaders of the musical movement in the time of the
 Khedives Ismail and Tewfik may be mentioned Abdu
 El-Hamauli, who was gifted with a good voice and
 is noted for having introduced some of the finest
 Turkish music into Egypt.

There are now many notable melodists, chanters
 and performers on musical instruments in Egypt, as
 well as amateurs who do much to cultivate the tradi-
 tion of national music. In 1914 they established the
 Oriental Music Club, at present under the patronage
 of King Fouad. This club works for the develop-

ment, refinement and spread of music among all
 classes of the population.

The Ministry of Education has directed special
 attention to the fine arts, including music, and has
 introduced music into its schools as well as establish-
 ing the Institute of Music at which the recent Inter-
 national Convention of Oriental Music was held.

Literary Labors

Most singers and instrumentalists who give con-
 certs and recitals in New York, most opera artists
 who appear in productions, most teachers presenting
 talented pupils publicly, rush for the daily papers
 after their public appearances to read what the crit-
 ics have said about them. Sometimes they are
 pleased with the constructive criticisms and some-
 times offended because the notices are not as praise-
 worthy or as long as they desired.

Pity the poor music critic. He labors for the
 proper words to express his opinions. He endeavors
 to find merit in the most feeble attempts of voices
 and the manipulators of instruments. He encourages
 and suggests corrections. And he covers from
 twenty to forty performances each week during the
 music season in New York.

In the English language there are only so many
 adjectives, nouns and their synonyms applicable to
 music. Those the critic overworks to satiation for
 himself, and the readers. As the tonal season pro-
 gresses, he becomes more and more distraught and
 hard put to express his views with variety and in-
 terest. False tones, badly written compositions,
 faulty technic sting him, and he has to say so hun-
 dreds of times during the season. Great perform-
 ances of well-known works by familiar interpreters
 inspire him and so he reports over and over and over.

The harassed reviewer is between the devil and
 the deep sea—justice to the artist and justice to his
 readers. Pity the poor music critic.

Ferrets of Music

If critics are cramping the style of composers by
 demanding "originality" (as Lawrence Adler stated
 recently in Musical Courier) then the critics are
 even better men than most persons think.

Mr. Adler said that "particularly does one resent
 the tendency displayed by some of our reviewers to
 ferret out and run to the ground a composer's lean-
 ings on the works of his compeers, past and pres-
 ent." Peter Ibbetson is cited as one example of
 such ferreting.

Does Mr. Adler think it would serve either Deems
 Taylor or native opera to gloss over the derivative
 nature of one of the most broadly heralded works of
 this generation? Hardly. Creators cannot escape
 their conscious or unwitting allegiances, or their
 memories; nor can forthright reviewers escape their
 own reactions.

It is the critics' function to record, analyze and
 comment. If an opera or a symphony smacks of
 Wagner or Strauss, shall they be asked to smother
 their discoveries? A polite silence might spare per-
 sonal feelings, but it would not serve the cause of
 honest criticism.

For our own guidance we would like a list of the
 critics with the ferret habits mentioned by the writer.
 We did not suspect that any more than a handful of
 critics were interested in native composition. Any-
 how, hereafter we shall always visualize those critics
 as "musical ferrets."

Romance Uber Alles

In the New York Sun of recent date, William J.
 Henderson propounds a belief and a query: "The
 most powerful opera-house magnet today is Wag-
 ner, who was above all things else a romanticist. The
 sensuous quality of his music stamps him as a tone
 poet of the expository era. Well, have men grown
 weary of feeling? Have they put their passions
 aside and seated themselves in solitary contempla-
 tion of their toes?" The likely answer is, "No."

The few that might cry "Yes" include those com-
 posers who are creating footless music.

The foregoing Hendersonian bit of wisdom was
 in an especially sharp and stimulative piece of writing
 on the early Schönberg, his later tendencies, and the
 methods of modernists in general. Henderson's
 article also had this eloquent quip: "One Italian re-
 cently remarked playfully of a brother composer that
 he was now in his thirty-second style."

The Italian should compare notes with Rubin
 Goldmark, American composer and theorist, who
 says that in view of the contemporary frequent and
 rapid changes in music, the harmony and tonality
 used by a modernistic composer in the morning is no
 guarantee he may not have new styes by evening.

VARIATIONS

By Leonard Lieblich

Aboard SS. Bremen.

Two of the interesting persons on this boat are Samuel L. Rothafel ("Roxy"), generalissimo of entertainment at Radio City, and Martin Beck, king of vaudeville. Both had career beginnings far from their present scenes of endeavor. Beck sang tenor roles in a small Austrian opera company, and Rothafel played professional baseball on the old Cincinnati team in the big league. That was where he got his nickname. The baseball enthusiasts found it difficult to shout "Rothafel," and when one of them in a moment of mad excitement yelled, "Come on you, Roxy, give us a home run," the name clung to that gentleman permanently. Beck and Roxy are seeking talent in Europe for the stages of Radio City.

Bit by bit I extracted some new facts from Roxy. The big concert hall of Radio City will house weekly Sunday noon concerts, with an orchestra of 225 players, and eminent conductors and soloists. The opening performance is to be a mammoth revue of the history of the theatre, with a chorus of one hundred, orchestra of ninety, and ballet of sixty. Albertina Rasch is in contemplation as the head of all dancing activities. Rapee and Harmati are the regular conductors. The seating capacity of the main auditorium is 6,500. Admission prices: \$2 for the best evening seats, \$1 for the afternoon. Solo dancers so far engaged, Kreutzberg and Martha Graham. The Tuskegee Chorus will assist during the opening weeks. Complete changes of scene will occupy only twenty seconds.

Musical highlights on the Bremen are Gretchaninoff, Sevcik, Elisabeth Rethberg and Borah Minovitch, harmonica virtuoso. Mme. Rethberg is on her way to her Swiss chalet for a summer rest. Minovitch will visit for a fortnight in Rathenau, where the Hohner harmonic factory is situated. (Frau Hohner is a passenger on the present voyage.) Someone asked Borah: "Do you have to try all those harmonicas?"

Texas Guinan, night club hostess, and Mary Roberts Rhinehart, author, were introduced on the Bremen hurricane deck. The former shot off a series of her famous flippancies, and Mrs. Rhinehart remarked that she would like to put Miss Guinan in a book. Texas answered: "Tell that to the Federal authorities; they say they'd like to put me in jail."

Gilbert Miller, theatrical producer, thinks that grand opera in its present state is an outmoded form of entertainment, an opinion with which Roxy and Martin Beck agreed. A dissenting view was expressed by Lou Holtz, comedian: "You'll never get those Wagnerian singers to act any faster. They stand on their merits. Symphonies are in several movements. Grand opera has no movement." Roxy asserted that the art of pantomime has a greater future than opera, and will be brought forward prominently at Radio City.

I found time to read *The Great Day*, a new novel by a young author, Georgette Carneal. It is a strong and pitiless arraignment of American tabloids and the men who write and publish them. According to Mrs. Carneal, they make money but lose their souls, a process which shocks the author but seems

to carry no stigma in the business or social life of our great country. Vivid writing and photographic exactness are characteristics of the Carneal style. She knows her New York and its newspaper people well. The book is a powerful debut of this exceptionally gifted novelist.

Emil Schier and his orchestra made the time pass melodiously, altogether with good music and no jazz, except at the evening dances. The usual ship's concert was given by Schier with twenty-six players. The Roxy March was on the program.

The Bremen remains a marvel of the ocean, with luxurious hotel comforts, sybaritic service, a minimum of *mal-de-mer* restlessness, and a speed (651 miles on the last 24-hour run) which brought us to Southampton in a trifle over five days.

The capital on the Thames is enjoying a mild boom, chiefly because of improvement in trade conditions and the cheap pound sterling exchange for tourists. "Buy British" has become the national mania. There are now more "Buy British" signs than Bovril advertisements. As one instance of the prevailing sentiment, hundreds of parked cars outside a London suburban factory showed not a single one of foreign make. They are forbidden to enter the grounds. The other day, a British car carrying American tires, drove into the yard. The motorist was sent for by the proprietor of the factory and told that he could not again come into the place unless he uses British tires. Londoners are in high spirits these days. The gloom and discouragement which I saw here last summer are gone entirely. Nevertheless, musical life has not yet begun to reflect the better conditions. There are few concerts, but Covent Garden is at least running a one-month Wagner season, with excellent attendance and box-office results. (Cesar Saerchinger will tell about the performances in his regular London letter.)

I spoke to tall Lauritz Melchior after his Tristan appearance the other evening. He loves his audiences here, and small wonder, for he is a prime favorite in the English capital.

The Savoy Hotel still is the chief meeting place of Belgravia and Bohemia. In the grill, at noon and night, one encounters all the visiting and resident professionals. Albertina Rasch assures all inquirers that her health is fully restored after her short European vacation, and she intends to sail home May 14. Marguerite Namara, former American soprano, occupied another table with her good-looking husband, Mindret Lord. Namara now is a speaking actress and will appear soon in a play called *The Party*, by Ivor Novello. Ivor himself strolls up. Another Noel Coward he is, with gifts as a playwright, actor, singer, pianist, composer, film star, and what not. Gina Malo (former Rasch pupil)

comes in. She has scored successfully as the American jazz girl in the current London production of *The Cat and the Fiddle*. I meet Hannan Swaffer, the noted theatrical critic, who told me last summer that Shakespeare was a half-wit, and Beethoven a seventh rate composer. (Quite a mathematician, Swaffer.) Polished John Wright, manager of the Savoy Hotel, visits the grill. He reports satisfactory business, especially in food and drink consumption. At luncheon next day (Wright, Saerchinger and I), it is discovered that he is an opera lover and an adorer of the lyric fraternity. I endear myself to his heart with inside stories about life behind and before the footlights of the Metropolitan. Wright is an especial admirer of Rosa Ponselle, who always lives at the Savoy, and he expresses real concern when told that the diva is ill in a New Haven hospital.

A thoroughly worthwhile forenoon was spent at Broadcasting House, the new home of the British Broadcasting Corporation, where about 100 newspaper people were invited to inspect the rooms and their equipment. The building and its furnishings are completely modernistic, and yet slightly and comfortable. I never was one for mechanistic or scientific understanding and therefore cannot possibly describe to you all the latest devices and gadgets for soundproofing, ventilation, tone control, and the other matters that enter into the mysteries of broadcasting. (I do not feel humiliated, however, for last year I heard no less a person than our own David Sarnoff, of R. C. A., say that he had been in the radio business almost from its beginning and never was able to understand the scientific part of the thing.) Broadcasting House has all its offices built about a tower containing the studios, thereby affording entire insulation. There is a large and attractive concert hall (B. B. C. owns the best orchestra in England) and the studios have architectural designs in harmony with the purpose for which each is used. For instance, all the church music, sermons, and the like, are broadcast from a room suggesting a chapel. We went to the roof of the edifice and had an expansive view of London, my eye taking in gratefully the absence of skyscrapers. Then there was luncheon at the ancient Langham Hotel, with Major Gladstone Murray (director of information and publications of B. B. C.) as the chairman, who introduced me as a "Yank." Sir Harry Brittain related funny stories about Americans, and C. C. Chapman (publicity director of B. B. C.) told me about the corporation's paper, *The Radio Times*, which has a circulation of 2,000,000—"just 500,000 behind the *Musical Courier*," as I assured him. All the proceedings at Broadcasting House were delightfully informal, as when the official guide showed us the council chamber and pointed to some vents in the panelling. "Those holes," he said, "are to let out some of the hot air that is going to be talked in this room." Sir John Reith received us in his spacious office. "He is the Mussolini of the air," I was informed in a whisper by one of the awed guests. Sir John, it appears, guides B. B. C. with an iron hand. A Scotch Presbyterian, he is unusually strict with the Sunday broadcastings, no secular programs or talks being allowed on the Sabbath.

Today is the beginning of Whitsuntide, which means the three-day exodus from London of all persons who have the price of a holiday trip. I shall cross the Channel. A Paris! (You see, I have not forgotten my French.)

These reportorial jottings will be continued from London, Paris, Berlin and Vienna.



First and second photos by Richard Fleischman
ELISABETH RETHBERG AND LEONARD LIEBLICH
communing musically in the café of the SS. Bremen.



ROXY
in the palm garden of the SS. Bremen.



CONCHITA SUPERVIA
and her kennel at her Sussex, England, cottage.

FROM OUR READERS

George Fergusson Replies to Damrosch

To the Musical Courier:

The American Academy of Teachers of Singing has received from the Chicago Council of Teachers of Singing, a copy of its letter to Mr. Merlin H. Aylesworth enclosing a resolution by that body, registering a protest against statements on the question of summer schools, made by Walter Damrosch in his Music Appreciation Hour of recent date or dates.

This, together with a protest of like character from Harold L. Butler, dean of the College of Fine Arts of Syracuse University, and members of the American Academy of Teachers of Singing, and further, a protest of similar character from The Bohemians of Chicago, would make a formal protest from our body an act of supererogation.

Judging from Mr. Damrosch's answer to Dean Butler and others, published in the papers, that it is his desire to correct, as widely as possible, the unfortunate inference drawn from his radio remarks, the academy offers the suggestion that he give his explanation equal publicity, by making the same over the radio at his next Music Appreciation Hour.

Assuring you that it is the earnest desire of the academy to see this matter amicably removed from further discussion, I am

Yours very truly,
GEORGE FERGUSSON,
Chairman, American Academy of Teachers of Singing.

Radio Revisions

To the Musical Courier:

Who knows, perhaps all unwittingly Mr. Deems Taylor will do more for opera than any other single force. He has piqued the curiosity of the radio public as to just what a real opera can be and I for one want to go and sit in peace and listen to this great music. But woe be to the man or woman who dares whisper a word of explanation near me, for then I shall rise in mighty wrath and choke them with my own bare hands. All the irritation that has been pent up and to which I have not been able to give expression these last few months (without destroying my radio) will go out to that one unfortunate.

Why, oh why, cannot the radio officials realize that we already have been very nicely educated by the Chicago Opera Company. They have not ruined our enjoyment by silly inappropos explanations. Please someone take Mr. Taylor off the air and put him any place but never again in the Metropolitan.

Sincerely yours,
JEAN RALSTON.

SAILINGS

HANS WEISSE

Dr. Hans Weisse, Viennese composer, after concluding his first winter in New York teaching composition at the David Mannes Music School, sailed May 20 on the SS. Bremen to rejoin his family in Austria. Dr. Weisse returns to the Mannes School in October, at which time he also will rejoin the faculty of Columbia University, where he will hold lecture-classes. While in America this past season, Dr. Weisse lectured at the universities of Chicago and Oberlin.

MARIA KURENKO

Maria Kurenko sings her last two engagements of a full season when she appears today (May 28) in Dallas, Tex., at the last concert in the American Legion series, and on May 31 in Manhattan, Kans. The soprano will sail on the SS. Ile de France, June 3. She is scheduled for concerts in France, and later for appearances at the Opéra Comique in Paris.

HANS CLEMENS

Mr. and Mrs. Hans Clemens left May 21 on the SS. Statendam for Holland, following the tenor's second season at the Metropolitan Opera House. He was last heard over WOR in Gems of the Operas. The Clemens plan to return to America in October.

MARIE MILLER

Marie Miller will sail June 15 on the SS. Berengaria. Her destination is Paris, where she plans to hold a ten weeks' summer harp class.

CARL FRIEDBERG

Carl Friedberg, pianist, sailed May 20 on the SS. Bremen to fulfill concert engagements in France and Germany and to assist in planning some of the Brahms festivals which are to take place in Europe next season in connection with the forthcoming Brahms Centenary. In his early youth Mr.



Newly-arrived Music Critic: "No, no, NO Gabrieli! You tremolo too much; your technic is faulty; and your interpretation has no authenticity. . . . And I thought this was Heaven!"

Friedberg was a pupil of Clara Schumann. He knew Brahms and was coached by him in the playing of his piano music. Mr. Friedberg is today in possession of Brahms' complete piano works, annotated by the composer with comments and marks of expression. These have never been published. Returning in September the pianist is to be heard here in concert for the first time in three years. During the coming season Mr. Friedberg celebrates the thirtieth anniversary of his debut as a pianist.

Foreign News in Brief

Németh, Kiepara, Tokatyan, Lorenz for Vienna Opera

VIENNA.—Maria Németh, Hungarian prima donna soprano, who left the Vienna Opera in disdain three months ago owing to the regulation of singers' fees, has just signed a new contract to return to that house for a term of three years, singing twenty-nine nights per season. She will make her reappearance here shortly as Aida. Jan Kiepara also has been signed for a three years' term to sing three months of each season at Vienna, thus returning to the house where he became eminent. Armand Tokatyan is singing at Vienna for two months this season, from May 15 to July 15. Another Metropolitan tenor has been engaged for the Vienna Opera. This is Max Lorenz, Wagnerian singer. Egon Pollak is to conduct a revival of Carmen in June, with Jeritza and Tokatyan in the cast; and Artur Bodanzky will round out the "American season" of the Vienna Opera by conducting Boccaccio in May, with Jeritza in her familiar role.

Vienna Tonkünstler Society's S.O.S.

VIENNA.—The Tonkünstler Society of this city, which has just completed its twenty-fifth season of orchestral concerts, issues a statement that its concerts will not be resumed next season unless 1,500 subscribers enlist immediately. Among the permanent conductors of the society have been Furtwängler, Oscar Nedbal, Clemens Krauss and others. Last season the Tonkünstler

concerts were directed by Bruno Walter, Klemperer, Knappertsbusch and Abendroth. P. B.

Brownlee Sails for Australia

PARIS.—John Brownlee, baritone, who has appeared as Athanaël in Thais, at the Royal Theatre of Antwerp, and as Frederick in Lohengrin at the Opéra de Lausanne, sailed from France, May 6, on the SS. Otranto, via Suez and India, for Australia and New Zealand, where, in addition to performances in opera (Rigoletto, Figaro in The Barber of Seville, and Don Giovanni), a tour of forty recitals awaits him. En route, Mr. Brownlee gave two recitals in Perth, Western Australia. He will be gone from Europe for six months, is accompanied by his wife and daughter, Delphina (Melba's god-daughter), and intends to return to Europe by way of the United States. I. S.

Two Contraltos Divorced

VIENNA.—The honeymoon of Rosette Anday, contralto of the Vienna Opera, who recently married the Viennese Baron von Ketschendorf in New York, has been of brief duration. The singer has sued her husband for divorce on the grounds of "disillusionment." Maria Olszewska, contralto of the Vienna and Chicago Operas, also has obtained a divorce from her husband, Emil Schipper, baritone of the Vienna Staatsoper. P. B.

Don Cossacks to Vacation Near Prague

PRAGUE.—The Don Cossack Male Chorus are to take a vacation in June. The Russian singers, who completed an extensive American tour in March, have been giving concerts in Europe, and are now in Czechoslovakia where their holiday is to be spent. A whole village, located near Prague, has been hired, and there the members of the chorus will be joined by their families. They plan to lead a communal life, much like that of their native settlements on the Russian steppes. Their assembly place is the village town hall. This also serves as their dining room for the evening meal, which they take together. The Don Cossacks, with their leader, Serge Jaroff, are to return to the United States early in October for their third consecutive season here. They are scheduled for another transcontinental tour.

EUROPEAN MUSIC FESTIVALS IN 1932

June			
June 5—7	Heidelberg	German Bach Festival.	
June 5—19	Vienna	Festival Weeks (Haydn, etc.). International Singing and Violin Competition.	
June 6—8	Bad Homburg (Germany)	Meeting: New Music in Bad Homburg.	
June 9—14	Zürich	Sixty-second German Tonkünstlerfest.	
June 16—22	Vienna	Tenth Festival of the International Society for Contemporary Music.	
June 25—30	Würzburg	Eleventh Mozart Festival.	
July			
July 7—8	Bad Pyrmont (Germany)	Meeting of I.S.C.M.—German Section.	
July (middle)	Regensburg	Church Music Congress, German Cecilia Society.	
July 15—30	Verona	Open-Air Opera (Arena.)	
July 18—Aug. 20	Munich	Opera Festival: Mozart-Wagner.	
July 18—30	Haslemere (England)	Old Chamber Music Festival (Delmettsch).	
July 21—24	Frankfurt a/Main	Eleventh Festival of the German Singers' League (Sängerbundesfest).	
July 25—Sept. 6	Milan	Opera and Concert Festival.	
July 30—Aug. 31	Salzburg	Salzburg Festspiele.	
July (end)—Aug. (beg.)	Zoppot (Germany)	Forest Opera.	
August			
July 18—Aug. 20	Munich	Opera Festival: Mozart-Wagner.	
July 25—Sept. 6	Milan	Opera and Concert Festival.	
July 30—Aug. 31	Salzburg	Salzburg Festspiele.	
Aug. 1—6	Port Talbot (South Wales)	Welsh National Eisteddfod.	
Aug. 15—30	Verona (Italy)	Open-Air Opera in the Arena.	
Aug. 21—26	Salzburg	Second International Bruckner Festival.	
Aug. 23—28	Munich	Opera Festival: Pfitzner-Strauss.	
September			
Sept. 3—13	Venice	Second Biennial International Festival of Modern Music.	
Sept. 6—9	Worcester (England)	Three Choirs Festival.	
Sept. 10—11	Cassel (Germany)	Chamber Orchestra Festival.	

I See That

Grace Leslie has been engaged by the Arbeiter Saengerbund of America for its festival performance at Broadway Auditorium, Buffalo, N. Y., on July 3.

Mary Louise Coltrane, lyric coloratura soprano and a pupil of William Zeffi, gave a recital at the Zeffi Studio on May 20.

The Musical Art Quartet plans a series of four chamber music concerts at Town Hall, New York, next season.

On May 31, Frederick Schlieder will start his New York summer classes, to be followed by courses at the Chicago Musical College; Oakland, Cal.; and Denver, Col. He returns to New York in September for his winter season.

Frederic Baer will appear on the Concord, N. H., Community Concert Course, next November.

Theodore Van Yox announces summer study plans, embracing both his New York City and Mount Vernon (N. Y.) studios, when a term of ten lessons will be given.

OBITUARY

Henry P. Schmitt

Henry P. Schmitt, formerly concertmaster of the New York Philharmonic Orchestra, and for the past five years a member of the Metropolitan Opera Company orchestra, died at the New York Medical Centre on May 22. He was sixty-two years old.

Mr. Schmitt was a native New Yorker, and studied music at the Leipzig Conservatory. His first important musical post was under Anton Seidl, with whom he was associated for many years as a member of the Seidl Orchestra, and later when the conductor was appointed to the Metropolitan Opera Company. During this period, Mr. Schmitt was also a member of the New York Philharmonic, resigning from both institutions in 1913 to devote his time to conducting and teaching. In 1927 he resumed his relations with the Metropolitan. He was conductor of the Norfolk (Va.) Music Festival, and also of the Hartford (Conn.) Philharmonic Orchestra.

He is survived by his wife.

Martha Carson Barry

Martha Carson Barry, founder and first director of the Bryn Mawr Glee Club, and for many years head of the vocal department at the Baldwin School, Bryn Mawr, Pa., died at her home in Germantown on May 17.

Dr. Albert A. Stanley

Dr. Albert A. Stanley, musical director emeritus of the school of music of the University of Michigan, and also a composer, died at his home in Ann Arbor on May 19. He would have celebrated his eighty-first birthday May 25.

Dr. Stanley founded the Ann Arbor Music Festivals in 1892 and conducted them annually until 1921, when he retired from the university faculty after thirty-three years of service.

He was born in Manville, R. I., and after studying at the Leipzig Conservatory of Music, returned to America, receiving an honorary Master of Arts from the University of Michigan in 1890. Northwestern University (Chicago) awarded him the degree of Doctor of Music in 1916.

From 1888 to 1921, Dr. Stanley was music instructor and then director of the music department of the University of Michigan. He was also vice-president of the British Musical Association. He founded the College of Musicians.

Dr. Stanley's compositions include several songs, church music, and a symphonic poem. He wrote the incidental music for Percy Mackaye's Sappho and Phaon, and for Iphigenia.

His second wife survives him.

Martha Brocks

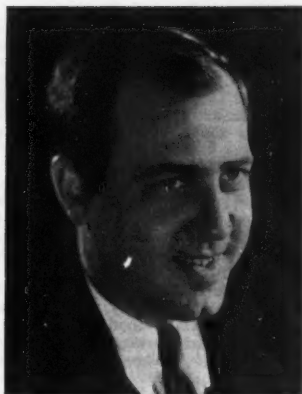
Martha Brocks, mother of Hanna Brocks, New York soprano and singing teacher, died suddenly on May 20 at her home in Waldheim, Saxony, where she was born and lived all her life. Mrs. Brocks is survived by another daughter.

Edna Fassett Sterling

Edna Fassett Sterling, for many years soprano soloist at the Central Presbyterian Church, New York, died at her home in Germantown, Pa., on May 23. She is survived by her husband, Nelson D. Sterling, vice-president of the Constitution Indemnity Company, and a daughter, Keith Sterling.



HELEN GLEASON



RICHARD CROOKS



RICHARD BONELLI



FRIDA LEIDER

Peterson photo
ROSE BAMPTON

New Artists and Productions Are Announced for Metropolitan Opera

(Continued from page 5)

statement points out that three artists, Gertrude Kappel, Goeta Ljungberg and Frida Leider, are available for the role of Strauss' heroine. This opera is to be heard at the first Saturday matinee of the season, in all probability with Ljungberg singing the title role. Rossini's one-act comic opera, *Il Signor Bruschino*, also is to be heard and, after the premiere of *Elektra*, it will be used as a curtain-raiser for the tragedy.

The Bartered Bride by Smetana, *L'Amore dei tre Re* by Montemezzi, and Puccini's *Manon Lescaut* are listed as the new season's remountings, due to requests of the general public.

Though no definite arrangement has been made public yet, it is probable that the usual Wagner cycle will be presented late in the

season as in the past. The general repertoire of the company, Gatti said, would consist of thirty-four or thirty-five productions.

He expressed his appreciation to the American public, and through Paul D. Cravath, to the officers of the Metropolitan Opera Association for their cooperation during the past year.

Subscriptions for next season have been pouring into the box office at the opera house, and there has been a gratifying advance window sale. Earle Lewis, secretary of the Metropolitan Opera Company, stated that the unusual interest was due, no doubt, to the fact that "many of the public apparently feel that this will be the last season in the old Metropolitan, the center of New York's musical life since 1883."

© Moffett
TITO SCHIPA

Frankfurt Closes Season in Excellent Form

Opera Restores Verdi's *Macbeth*—Dobrowen and Kleiber Conduct—Szigeti and Milstein Heard

FRANKFURT-ON-MAIN.—In spite of the increasing economic difficulties during the winter season, the musical life of Frankfurt has made a good finish. Opera and concert hall have exerted the utmost effort. Because Frankfurt is one of the German cities that have suffered most and is hindered considerably in its development, we must give special credit to its institutions, the Opera, Museum Society, the Broadcasting Symphony Orchestra and the Rühl-Caecilian Vocal Society, for excellent work and for having prevented the music of the city from sinking to a provincial level.

For the Goethe Year special festivals are to be provided this summer and *al fresco* performances of classic plays are to be given on the old Römerberg. The memorial lecture by Albert Schweitzer, physician-musician and philanthropist, filled the opera house to the last seat.

The opera house, still under the management of Professors Turnau, Steinberg, Graf, Seidelmann and Kretschmar, has evaded the pecuniary risk of the newest productions. It brought forth from the treasure-house of Verdi operas, *Macbeth*, with display (Jean Stern, good in the title role; Frau Gentner-Fischer representing the Lady in all her terrific magnitude). *Rigoletto* and other older attractive operas were restored.

DOBROWEN CONDUCTS

The Museum Society, with the opera orchestra, played in the second part of the season under Issay Dobrowen. A Tschai-kowsky symphony, conducted by him, revealed the beauties of this composer. Besides symphonies of Brahms, Bruckner, Mahler, Strauss, Schubert and Schumann, we heard a classic symphony by Prokofieff, the *Poème de l'Extase* by Scriabin, an early scherzo fantastique of Stravinsky and a Little Symphony by Krenek.

A sudden indisposition on the part of Louis Graveure necessitated a change of program, resulting in a performance of Strauss' *Don Juan* without rehearsal. Erich Kleiber, who conducted, inserted in the daily press a special vote of thanks to the orchestra, congratulating it on the excellent improvisation. Among the soloists of these concerts Hubermann had a tremendous success. A recital given by him and another by Milstein bore the stamp of high art. In

a Goethe Evening, compositions to Goethe's texts were sung by Mia Pettenberg and Heinrich Rehkemper.

SZIGETI PLAYS BARTÓK

The Symphony Orchestra amply fulfilled its promise in its Monday concerts, Rosbaud conducting. Instead of the expected Cortot, Claudio Arrau played Chopin. The summit of these more modern programs was perhaps the performance by Szigeti of Bartók's Rhapsody for violin and orchestra. In addition we heard Schönberg's Songs with Orchestra, op. 22, Busoni's Comedy Overture, Hindemith's Music for Orchestra II, and Debussy's Rhapsody for saxophone.

The chamber music evenings of the museum included a harpsichord concert by Alice Ehlers and a most delightful concert in the old style (Vivaldi, Bach, Handel, Caix d'Hevelois and others), with a chamber orchestra from Cologne under Hermann Abendroth. The Léner Quartet and three evening of the Busch Quartet completed this interesting series.

An amusing event was the performance of a Spanish play, *Caramba*, got up in modern fashion, half operetta, half revue and improvisation, with tasteful music by H. H. Drausmann, which was excellently acted in the municipal theatre.

HERMANN LISMANN.

Boris Levenson's Composition Concert

Boris Levenson's annual concert of his own works, at Carnegie Chamber Music Hall, New York City, May 21, drew a crowded house, as usual, to hear vocal solos, a string quartet and wood-wind ensemble, done in excellent fashion by ten musicians. Violinist Manuel Compinsky led his string quartet with notable success through the melodious mazes of Levenson's first work, in B flat, the bright finale receiving special applause. Claire Loring, soprano, pleased with the Levenson Serenade, and I Love to Hear Applause, a musical joke.

The Hebrew Suite for eight solo instruments enlisted the participation of the strings, a flute, clarinet, bassoon and French horn. In this, the Russian March and the variations, with special solos for clarinet, proved most interesting, the composer conducting. Devora Nadworney's dark colored tones, of volume and quality in Mountain Peace, were encored, the singer repeating it in English, and later adding Zuleika as an encore. The program ended with the playing by the combined strings and woodwinds of The Red Sarafan and Trepak, Mrs. Levenson functioning as pianist and

accompanist. Warm applause was a welcome feature by the audience. F. W. R.

Memphis Celebrates Na- tional Music Week

MEMPHIS, TENN.—Celebration of Music Week, sponsored by the Beethoven Club, of which Mrs. David L. Griffith is president, was in charge of the national chairman, Mrs. Hal Holt Peel (who is also the local chairman), and climaxed all other efforts in this direction. Every musical organization of the city as well as all church choirs, public and private schools cooperated. Opening with an interesting concert given at the Hotel Peabody, Mrs. Griffith arranged a program which included the four divisions of the Beethoven Club—juvenile, intermediate, junior and senior members—each group giving a creditable performance. Programs were offered in many of the churches: Idlewild Presbyterian Church Choir (Franklyn Glynn, director and organist) and First Baptist Church (Mrs. Frank Sturm, organist and director) devoting the evening service to Music Week. The opera committee of the club, Mmes. Clyde Parke and Julian Morrison, co-chairmen, presented a group of singers, when *La Gioconda* was given in concert form with Mrs. W. E. Hyde as the narrator. The Tennessee chapter of the A. G. O. (Mrs. A. E. Angier, dean) presented Charlotte Lockwood, organist, of New York, in a brilliant recital at Idlewild Church. At the Hotel DeVoy, The Lady of Shalott (Bennett) was given by the Beethoven Club Singers, under the direction of Lawrence Meteyarde. Preceding the cantata, solos by Gene Olszwanger and Lieut. Morris Gilland were heard, as was the reading of Tennyson's poem, by Sallie Glass. The high spot was the concert given by the chorus and string ensemble of the Bellevue Junior High School, under the direction of Mrs. E. S. Worden. The contribution from the Memphis Conservatory of Music was an evening concert presented by Charles Frederic Thomas, baritone, who recently has been made head of the vocal department of the conservatory.

From early morning, when the chimes from the Columbian Mutual Tower were heard, until evening, the week was filled with music everywhere. Programs were offered at all of the schools, hospitals, by luncheon clubs, boys' and girls' glee clubs, band concerts, children's bands, violin ensembles, studio recitals and operettas. The closing evening students of all departments of the

DeShazo School of Music were heard in recital.

The week was brought to a successful finale with a concert given by the massed choirs of the city, under the direction of Ernest Hawke, with Mrs. H. F. Daschel at the organ and Arthur King at the piano.

Patrick O'Sullivan's new Mass, which is his most pretentious work of this type, was presented at St. Mary's Catholic Church.

Arthur King, pianist, who has been awarded a scholarship by Arne Oldberg, was presented in a recital recently by a group of musical friends, at the Goodwyn Institute. Mr. King gave an exacting program and was warmly received.

The Renaissance Music Circle presented a program of sea and nature music during Music Week at Brook's Memorial Art Gallery.

The home of Mrs. Guston T. Fitzhugh, at Red Acres, was the scene of a delightful musicale-tea recently sponsored by members of St. John's Methodist Church.

Calvary Episcopal Church Choir (Adolph Steuterman, organist and director) with an orchestra as the choral feature, presented Brahms' Requiem. Soloists were Mmes. W. F. Murrah, Louise Whitten, Dr. P. M. Farrington and J. R. McKinnie. J. D.

Werrenrath to Conduct Wash- ington Heights Society

Reinald Werrenrath has been appointed conductor of the newly organized Washington Heights Choral Society (New York), which will make its first public appearance in conjunction with the New York Orchestra, under Modest Altschuler, in the stadium of the George Washington High School. Mr. Werrenrath will appear as soloist and conductor during the course of the series.

Singers wishing to join the chorus should apply to Mr. Werrenrath, care of the Washington Heights Choral Society, Room 2, Subway Building, 181st Street and St. Nicholas Avenue, New York City.

David Mannes to Be

Associate Conductor of New York Orchestra

David Mannes will be associate conductor of Modest Altschuler's New York Orchestra during its winter season. Mr. Mannes has conducted free concerts at the Metropolitan Museum (New York) for the past fourteen years, and also led many orchestral performances for children in Greenwich, Conn., and Orange, N. J.

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Music Notes From Coast to Coast

BIRMINGHAM, ALA.—The Italian Societies of Birmingham presented Mary Barranco, soprano, in concert at Phillips Auditorium before a large and enthusiastic audience. Miss Barranco, a native of Birmingham, has returned recently from a stay of ten years in Italy, all of that time having been devoted to the study of music at the Royal Academy of Music, Naples, and to preparation for opera under the instruction of Scognamiglio. She made her debut in Milan. This concert gave opportunity for her Birmingham friends to hear her sing before she goes away again.

Miss Barranco has an attractive stage presence. Her program, chosen largely from the operas, opened with *Le Parlate d'Amore*, from Gounod's *Faust*, continuing with arias from Gluck, Pergolesi, Mascagni, Lagazza, Ladrà, Staffili. The aria from *Adrian Lecouvreur*, received particular demonstration from the audience. She sang *Psyche*, by Paladilhe, in French, and several songs in English. *Habanera*, from *Carmen*, brought the program to a dramatic close and the audience demanded several encores. Mrs. L. O. Torina was the accompanist.

The young musicians' group of the Birmingham Music Club presented Edward Eigenschenk, American organist, in concert here, as their contribution to National Music Week. Mr. Eigenschenk won the cordial approval of a large audience which assembled to hear him on the organ of the Sixth Avenue Presbyterian Church. His program included numbers by Gigout, Widor, Clokey, Handel, Haydn, Bach, and Vienne.

Elinor Graydon Woodbridge, pianist, was presented in concert by the women's organization of the Independent Church. She delighted her audience with excellent interpretation of numbers by Handel, Mozart, Bach, Schumann, Brahms, Chopin, Debussy and Liszt.

The Birmingham Music Club presented

the Men's and Women's Glee Clubs of Birmingham-Southern College (Andrew Hemphill, director) and Hugh Thomas, pianist, at Phillips Auditorium, as another contribution to National Music Week. Louise Jean Norman, soprano, and Lee Mc. Arthur, bass, were soloists. The Birmingham-Southern Little Symphony Orchestra, under the direction of Ray de Maria, with Evelyn Pharr, pianist, was also heard in several numbers that were warmly applauded.

Joseph Marino, organist and carillonneur at the First Presbyterian Church, has been awarded a scholarship in campanology by the Curtis Institute of Music. Mr. Marino is now at Mountain Lake, Florida, studying under Anton Brees at the Bok Singing Tower, which houses the world's largest carillon. Mr. Marino is the youngest carillonneur in the United States.

Jesse Walker, organist at the First Methodist Church and head of the organ department of Birmingham Conservatory of Music, recently was elected president of the young musicians' group of the Birmingham Music Club.

The Birmingham Music Teachers' Association held its final meeting for this season in the Cathedral Studios of station WAPI (known as the Voice of Alabama). A program on Preludes was led by Mrs. G. W. Phillips. Others assisting in the program were Myrtle Jones Steele, Kate Mims Smith and Mrs. Odell King. New officers elected to serve next year were Estelle Allen Stripplin, president; Mrs. J. Ward Nelson, vice-president; LaVerne Brown, recording secretary; Abigail Crawford, corresponding secretary; and Lowella Hanlin, treasurer.

LaVerne Brown was presented in graduate recital at Birmingham College of Music, where she is a pupil of director Guy C. Allen.

More than 1,200 city school children, representing every grade in grammar and high schools, were heard in an instrumental festival of music at the Municipal Auditorium under the direction of Leta Kitts, supervisor of music in the Birmingham schools. The auditorium was filled with an appreciative audience that gave the young performers enthusiastic applause. An interesting feature was a number played by the symphonic band achieved by combining strings with woodwind instruments, eliminating the brass. They played the first movement of Schubert's *Unfinished Symphony*. There were rhythm bands and orchestras, elementary bands and orchestras, high school bands and orchestras, and the symphonic band. The entire program was excellently performed. A. G.

DES MOINES, IA.—Celebration of National Music Week centered in the symphony concert given under the direction of Burrell Steer on May 3 in the Hoyt Sherman auditorium. The orchestra was in its best form and gave a highly poetic reading of the Brahms C minor symphony, necessitating repeated acknowledgments from conductor and players especially at the close of the second and fourth movements when the applause reached oval dimensions. George Leedham, violinist, played the Beethoven concerto with capable technique and a rich, warm tone. The remainder of the program consisted of Liadoff's *Baba-Yaga*, some lighter numbers, and concluded with the Tannhäuser overture.

Announcement of a season of five concerts by the orchestra in the coming season was made.

The Drake University chorus of 125 voices presented the cantata, *Hiawatha's Wedding Feast*, in the university auditorium on May 1. Dean Holmes Cowper, of the college of fine arts, sang the solo tenor part, and Stanford Hulshizer conducted.

Glenn Drake, New York tenor, was guest artist at a morning musicale given by the Treble Clef Club on April 25. Mrs. Frank Cowles was the accompanist. K. D.

EL PASO, TEX.—Music Week in El Paso was ushered in with our symphony orchestra's last concert of the season—the finest in the history of the organization. During the past two years the orchestra has steadily improved, gaining in numbers and ability, under the baton of H. Arthur Brown. On this occasion Mr. Brown was the soloist in Mendelssohn's concerto in E minor for violin and orchestra, and proved himself an artist of exceptional ability. His sympathetic and true tone, and his musicianship were outstanding qualities, and his technic was splendid.

It was an all-request program, opening with the overture to *Der Freischütz*, which was given a notable interpretation. Next came Schubert's *Unfinished Symphony*; and three excerpts from the ballet music of *Faust*, presented with grace and spirit. The fourth item was the premiere of *Elegy*, by Joseph C. Seiter, a faculty member of the State College of New Mexico, as well as a member of the orchestra. Mr. Seiter was given an ovation at the end of the perform-

ance. Other numbers were *Caucasian Sketches* (Ippolitoff-Ivanoff); *Liebestraum* (Liszt); and *Polovetzki Dance*, from *Prince Igor* (Borodin). The orchestra was compelled to add an encore, playing Ravel's *Bolero* by request. Our orchestra association is happy to announce that, because of the fine progress made, Mr. Brown will be loaned to the orchestra again next season by the Juilliard School of Music.

The second concert during Music Week was the band and orchestra contests of the El Paso high schools, followed by the musical discrimination contest of the public schools. Both events, under the direction of Mrs. Abbie Durkee, music supervisor of the public schools, were highly interesting and of great musical value to the students.

The well-staged spring pageant of the graded schools took place on May 6, under the direction of Miss Howell. Sixteen schools participated.

May 7 proved to be the highlight of the week, when a recital was given by the Hahn-Rawlings Dancers, assisted by their students. The dancers are Joseph Hahn and Martha DeNegre, formerly with the Pavley-Oukrainisky Ballet, and Ruth Rawlings, who has been connected with some of the large studios in the East. The program opened with an exhibition of ballet and tap dancing and kindergarten work by the young pupils. The second part enlisted the more advanced students in dances to the music of Brahms and Chopin waltzes and Valse Bluettes. The third division was given by the artists and senior students. Outstanding were *The Blue Danube Waltz*, danced by Ruth Bloch, Jane Grider, Dorothy Flynn, Virginia Luckett and Doris Webster. Miss Rawlings was charming in a Chopin waltz. The Swan as presented by Miss DeNegre was greeted with much applause. The *March of Triumph*, performed to music from *Aida* and led by Mr. Hahn (whose pantomime work is unsurpassed), was the best of the ensemble numbers. Other dancers were Virginia Luckett, Jane Winner, Jerry Wilke, Florence Ponsford, Rose Delgado, Marjorie Harrison, Jean Davis, Evelyn Miller and Mary Luckett. A large orchestra, directed by Dorothy Learmonth, furnished accompaniments for the most of the program, while Mrs. Oran A. Palmer, pianist, accompanied the students' work. H. J.

PROVIDENCE, R. I.—The waning musical season has brought many recitals by the younger artists. Of especial interest was the concert of the New England High School Festival Orchestra of 162 players selected from various high school orchestras of New England. They were directed by Frances Findlay, of the New England Conservatory of Music. Of notable interest, also, was the concert by young members of the Chopin Club, who gave a program of high order, not only as regards the works performed but also as to technic and interpretation.

The young section of the Chaminade Club presented Edwin Orlando Swain, baritone, in a song recital at the Music Mansion. Mr. Swain, long a favorite with Providence audiences, having appeared under the auspices of the Providence Plantations Club and of Pembroke College in Brown University, made an especially fine impression on this occasion. His diction, legato style, the breadth of his tone which in climaxes seemed to have still more in reserve, the tasteful effects of interpretation, all combined to make an evening of rare enjoyment.

Presidents' Day of the Chaminade Club brought as guest artist Louise Lerch, soprano of the Metropolitan Opera Company, who sang two Handel arias and groups of German, French and English songs with finesse. Her audience was vociferously enthusiastic over everything she sang. Theodor Webb was at the piano.

The University Glee Club at its last concert of the season gave a program of difficult numbers in a highly satisfactory manner. The chorus, under Director Berrick Schloss, has gained both in nuance and quality of tone. This time the club had Victor de Gomez, cellist of the Cleveland Orchestra, as assisting artist. He played two groups of solos with perfect intonation and skillful shading. Arthur Hitchcock, of the music faculty of Brown University, furnished able and sympathetic accompaniments.

Rhode Island was one of the few eastern states which celebrated Music Week. From first to last, daily events were carried to success under the general leadership of Virginia Boyd Anderson, president of the Rhode Island Federation of Music Clubs. The week opened with a concert by an all-New England High School chorus, Walter Butterfield conducting. This was followed by a program of symphonic music by the newly formed Providence Symphony Orchestra (Wassily Leps, conductor). The organization strengthened the already fine impression made at its initial performance, convincing the hearers of its continued improvement.

An all-club program featured George Tinker, tenor; Elsie Lovell Hankins, contralto; Ruth Tripp, pianist; Mary W. Brooks, violinist; Geneva Jefferds Chapman, soprano; and the Amati String Quartet. Under the direction of Elmer G. Wilson Smith,

a historical musical production, *Music in America*, filled a large auditorium to overflowing. The evening devoted to male chorus singing was one of the pleasant features of the week. Those programmed were the Boys Glee Club of Commercial High School (Edward Grant, leader); Pawtucket Chamber of Commerce Glee Club (William Smithson, leader); Masonic Choir (George Dane, conductor); Verdandi Male Chorus (Oscar Ekeberg, director), and the Einklang Singing Society (Gustav Saacke, leader).

The Elmwood Oratorio Society presented Elijah. There was a George Washington Bicentennial program, one of home groups, and the week closed with a program by choirs of all creeds.

The Chopin Club entertained in honor of its president, Mrs. G. W. H. Ritchie, with a delightful program of music given by Barre-Hill, baritone of the Chicago Opera; Benjamin Premack, violin; Oscar Lozzi, pianist; and a quartet composed of Geneva Jefferds Chapman, soprano; May Stockwell Hiller, contralto; George Tinker, tenor, and Harry Hugh, baritone.

One of the outstanding artistic successes of the season was the musical evening given by George Faulkner's Instrumental Ensemble at Churchill House, with Elsie Lovell Hankins, contralto, assisting. The ensemble, recently gathered together, gave numbers by Bach, Debussy, Grainger and de Falla. Especially praiseworthy was Sparenmusik (Rubinstein) played with excellent intonation by four violins. Mrs. Hankins' voice, clear diction and finished style won much applause. In the recitative and aria, *Adieu forêt* from *Jeanne d'Arc* (Tchaikowsky) and other offerings, her singing was of high order.

A group of professional men organists, of whom J. Sebastian Matthews was first president, held a meeting recently at the Art Club. William Smithson was elected president for the ensuing year. John Archer and Leroy Armstrong were elected scribes. B. N. D.

SAN ANTONIO, TEX.—The San Antonio Civic Association presented Coe Glade, contralto, in a most enjoyable recital. Her appearances here with the Chicago Civic Opera Company had won her a host of admirers, and she was greeted with prolonged applause. Her program was varied and it would be most difficult to say which numbers pleased the audience most, as two, three and four encores were necessary after each group. Miss Glade possesses a rich, full and vibrant voice and her enunciation was clear and crisp. She was ably accompanied by Willard Rhodes, who also contributed two piano numbers which were so enjoyed that two encores were necessary. This concert closed the current season of the association.

The Tuesday Musical Club (Mrs. Eli Hertzberg, founder and life-president) presented Isaac Van Grove's *The Music Robber*. Betty Longaker Wilson, as Nancy Storance, was, vocally and histrionically, captivating; Mrs. Guy Simpson, as Constance, sang with distinction; Alexander Johnston, as Mozart, was excellent; and Joseph Burger, as Count Johann von Walzegg, did gratifying work. Others in the cast were: Cuthbert Bullitt, as Franz Sussmayer; Robert Campbell, Josef Deiner; William Irby, Josef Haydn; Paul Mullenbruch, Beethoven; and Manfred Gerhardt, Emanuel Schikaneder. Each was well cast. The chorus did fine singing and the orchestra performed capably under Walter Dunham. Harry and Florence Griffith were in charge of the stage direction.

Mrs. E. H. Benedict presented a program, following the business meeting of the Tuesday Musical Club. The participants were: Mary Brown Campbell, pianist; Warren

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Hull, baritone; Jerome Zoeller, saxophonist; Ira Mae Nethery, harpist; Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor. The accompanists were Mrs. Edward Harker and Walter Dunham. At the conclusion, Mrs. Paul Roehs, soprano, sang Love Me, Kiss Me by Kathleen Blair, who was a guest of the club.

Helen Wilgus, soprano; Joseph Burger, baritone; Mrs. Arthur Baird, soprano; and Charles Stone, tenor, were the soloists when the San Antonio Musical Club (Mrs. Lewis Krams Beck, president) entertained at its annual luncheon.

Alice Mayfield presented thirteen pupils of her piano class in an entertaining recital.

The Municipal Oratorio Society (Dean Carl Venth, director) gave the Wooing of Hiawatha (Carl Venth). The soloists were Betty Longaker Wilson, soprano; Mary Aubrey Keating, contralto; Robert Campbell, tenor; George Baker, baritone. It was an erudite composition, splendidly performed.

Kathleen Blair's He Restoreth My Soul, was presented at a vesper service in Christ's Church under the auspices of the Tuesday Musical Club. Mrs. Fred Jones, soprano, was the soloist; Walter Dunham was at the organ; and Ira Mae Nethery and Ruth Howell played harp and violin obligatos, respectively.

Mrs. J. Harry Aker spoke on Good Manners in Music at a meeting of the juvenile department of the Tuesday Musical Club, of which Mrs. William Ward MacDonald is chairman. Members of the junior department appeared in various numbers.

The annual program presented by the piano ensemble department of the Tuesday Musical Club, of which Mrs. Alexander McCollister is chairman, had the following participants: Mmes. Roland Klar, H. L. Freeland, Eugene Staffel, Effie Decuir, William Ward MacDonald, Roland Springall, Edwin Arneson and Alexander McCollister; and Edith Madison, Alice Mayfield, Dorothy Bell Newton and Meta Hertwig. The program, excellently played, included compositions by Mozart, Schubert-Liszt, Maier-Pattison, Saint-Saens, Schutt and Infante. S. W.

SEATTLE, WASH.—On April 20, Paderewski played to the largest audience ever assembled at the largest auditorium in this city.

John Charles Thomas was presented on April 6. His concert, and that of Paderewski, was under the sponsorship of the Ladies Musical Club.

The Women's Association of the University of Washington presented Harald Kreutzberg with his dancing group, April 12.

Susie Michael Friedman, woman pianist of the Northwest, was heard in an all-Chopin lecture-recital May 5. Mrs. Friedman's playing is characterized by spontaneity of interpretation.

The past month has been one of unusual activity among choral organizations. The Orpheon Society, under the baton of Einar Lindblom, gave a concert April 5; the Junior Amphion Society (Arville Belstad, conductor) appeared April 15; the Arion Male Chorus was heard April 10; The Helen Crowe Snelling singers were presented April 12; the combined Norwegian and Swedish Male Choruses sang a remarkable program April 22; the Treble Clef Club (Edwin Fairbourn conducting) was heard April 26; and lastly, the Ralston Club, a male chorus conducted by Owen J. Williams, gave its spring concert May 3.

Lore Deja, exponent of the German dance and disciple of Mary Wigman, appeared in a dance recital with a group of Cornish Dancers, trained under her supervision, on April 4.

Students of the Elizabeth Jacques Snyder School of Voice were heard in recital April 12.

Piano pupils of Paul Pierre McNeely presented a half-hour's program over KPCB recently, which received unusual and enthusiastic comment.

The last of the series of chamber music programs sponsored jointly by Phi Mu Alpha and Mu Phi Epsilon, music organizations of the University of Washington, was presented April 19.

William Hedley offered an attractive program of violin and ensemble music given by his students, April 25.

The Seattle Musical Art Society sponsored an all-English composers program at its meeting April 20. J. H.

TERRE HAUTE, IND.—History has repeated itself and again we are greeted with a new Ringgold Band. Taking the name of the eminent Ringgold band of more than thirty years ago, an organization of youngsters has made its appearance for

the first time in a lively concert at the Liberty Avenue Auditorium. The band is under the direction of Calvin F. Head, a former member of the Thirty-seventh United States Infantry. The members, all under sixteen years, are Gale Morgan, Billy Bayes, Tommy Lloyd, Connie Lloyd, Richard Sutherland, Bobby Gemmecke, Malcolm McPheeters, Woodrow King, Stanley Moody, Maurice Wood, Harold Campbell, James Hamilton, Arthur Sutton and Herman Surdan. Six of the boys bear names of the old masters.

The music department of Wiley High gave a colorful program at the school auditorium May 3. The Wiley Band, under the direction of Paul Auscherman, played a group of numbers for the prelude which included Magneta Overture, by Huff. The program was under the direction of Lucy Flinn.

A program of piano, vocal and violin numbers was given by the juniors of the Women's Department Club, May 8. The accompanists were Clara Bloomfield, Edris Stevenson and Pauline Chandler.

The Indiana State Teachers College again sponsored an annual May Festival and high school music contest, May 3. Orchestras from Germesmyer, Brazil, Bloomington and Sullivan took part. Following the contest a rehearsal of the four orchestras, including the Indiana State Orchestra, under the direction of Prof. Edward B. Birge of the School of Music of Bloomington, was conducted. There were 250 instruments in this massed orchestra.

The first part of the program consisted of a number by each of the contesting orchestras, and Haydn's second symphony was played by the massed group under the direction of Prof. Birge. The second part was directed by Lowell M. Tilson. The directors for the first part were Malcolm Scott, Terre Haute; Robert Ernhart, Brazil; Frederick J. Sharp, Bloomington; Tolman Gharst, Sullivan; and Prof. Birge.

Rainy weather did not prevent a large gathering from turning out to attend the musicale given by a group of local artists. Mrs. P. D. Wilkinson opened the program with several organ numbers. Mary Margaret Beeson's soprano voice was exhibited to good advantage in two numbers. Other local talent was well received. Forty-five musicians appeared in the program, which was performed with artistry. M. P. D.

DISCOVERING GENIUS IN COCKNEY DISTRICTS

LONDON.—A movement to recruit musical talent from the poor, started some time ago by Maria Levinskaya, of the Levinskaya School of Pianoforte Playing in London, has been gathering strength. As a result, a number of poor children living in London's

Pittsburgh's Musical Season Nearly Ended

Music Week Celebrated

PITTSBURGH, PA.—With the curtain about to be rung down on the local concert season, the number of musical events given thus far total more than eighty-five, representing the busiest—though not the most financially and artistically successful—year that the Steel City has ever experienced.

Music Week was ushered in by the first concert of the Irene Kaufmann Settlement String Ensemble (Ralph Lewando, director). Twenty-five players presented a program comprising works of Locatelli and Schubert, and giving the first Pittsburgh performance of Thomas Dunhill's Chiddingfold Suite. Belle Barsky, piano; Eugene Reichenfeld, violin, and Dr. M. W. Rubenstein, viola, played a trio of Mozart; and Milton Thomas and Charles Simon played movements from violin concertos of Vivaldi and Wieniawski, accompanied by Ralph Lewando.

A combined concert was given by the Westinghouse Glee Club and that of the Geneva College girls.

The Horne Choral Society, of 100 mixed voices (L. A. Hubach, director), composed entirely of employees of the Joseph Horne Company, one of Pittsburgh's leading department stores, gave their annual concert at the Nixon Theatre. Mr. Hubach is an executive of the company and an ardent lover of music.

Elizabeth Stevens, prominent violinist and teacher of Uniontown and Connellsville, presented her pupils in solo and ensemble recital.

The Pitt Women's Glee Club of sixty gave their yearly concert, directed by Gertrude Northrop Ayars.

The Kedroff Male Quartet appeared here for the first time, demonstrating effective vocal ensemble art before an appreciative audience that was preponderantly Slavic. What immediately impresses is the excellency of ensemble unity, submergence of individual parts to a solo section, and fine regard for nuance, phrasing and interpretative values.

Edna Staley, soprano, and Betty Lou Rus-

sell, pianist, gave a recital at the Pittsburgh Musical Institute.

Charles Wakefield Cadman visited his native heath and appeared in recital for the Welfare Benefit Fund at Duquesne, the town of his birth. The program was devoted entirely to his compositions, among which was the new Marche Grotesque. His fingers have lost none of their old-time cunning, and fine musicianship imbued his playing with warmth and color. Cadman was assisted by James Achtzehn, baritone; Edward Dunbar, tenor; Mathilda Flinn and Charlotte Shallenberger, sopranos, and Margaret Estep, contralto.

A Three Choir Festival at Ascension Church brought together the boy and men singers of Trinity Cathedral (Alfred Hamer, director); Ascension Choir (Herbert Peabody, organist-director); and Calvary Church Choir (Harvey Gaul, organist-director). The latter wrote an anthem especially for this occasion.

The Pittsburgh Musical Institute Orchestra of eighty players, conducted by Charles Boyd, director of the institute, was heard in concert at Carnegie Music Hall. Betty Lou Russell, pianist, and Doyle H. Bugher, bass, were soloists.

Julian Williams, organist of St. Stephens Church, Sewickley, Pa., and Arthur W. Poister, of University of Redlands, Cal., played the thirteenth and fourteenth pairs of free organ recitals in the competitive series for the position of organist and director of music at Carnegie Institute. When all the invited players have been heard, the advisory committee of local musicians is to make its report and the trustees will take action. R. L.

Mrs. Guggenheim Appeals for Funds to Aid Stadium Season

Mrs. Charles S. Guggenheim, chairman of the Stadium Concerts, Inc., is making an appeal to the general public for contributions to help carry the series through the coming season. Each summer, despite the large and regular attendance, there is considerable deficit to be met by the concert committee and other generous and public-spirited citizens. Checks should be made payable to Stadium Concerts, Inc., and mailed to the organization at the Steinway Building, New York.

Adolph Lewisohn is honorary chairman of the Stadium Concerts; Mrs. Guggenheim, chairman; Arthur Judson, manager; Sam A. Lewisohn, treasurer; and Miss Margaret R. Boyd, secretary. Vice-chairmen are Mrs. Henry Martyn Alexander, Mrs. Christian R. Holmes and the Countess Mercati. Other members of the concert committee are Mrs. Bartlett Arkell, Mrs. Robert Low Bacon, Henry de Forest Baldwin, Mrs. Max J. Bernheim, Mrs. Alfred C. Bossom, Mrs. Winthrop Chanler, Mrs. Harris R. Childs, Mrs. William B. Dinsmore, Mrs. L. K. Elmhirst, Mrs. Reginald Fincke, Frederick G. Fischer, Mrs. Lyttleton Fox, Mrs. Simon Frankel, Mrs. Felix Fuld, Mrs. Charles Dana Gibson, Lawrence Gilman, F. H. La Guardia, Mrs. Arthur Hofheimer, Mrs. Herman Irion, Samuel D. Levy, Clarence H. Mackay, Mrs. Charles E. Mitchell, Walter W. Price, Ralph Pulitzer, Samuel J. Reckford, Louis F. Rothschild, Alfred E. Seligsberg, Mrs. S. W. Straus, Mrs. Irwin Untermyer, Felix M. Warburg and R. Thornton Wilson.

David Zalish

Piano pupils of David Zalish were heard in recital at Roerich Hall, New York, May 16. The composers programmed included Rachmaninoff, Brahms, Chopin, Sinding, Liszt, Levitzki, Liadoff, Mendelssohn and Beethoven. The young pianists appearing all seemed fully equipped technically to cope with the music they played, and in several cases marked interpretative talent was evidenced. The auditorium was well filled with an audience which heartily applauded the performers. The performers were Mary Berkowitz, Sylvia Koegel, Estelle Lindenbaum, Bernice Bershad, Dorothy Lewis, George Bagrash, Gertrude Guttradt, Sylvia Stern, Natalie Rothman, Geraldine Chernick, Roslyn Asch, and Hilda Lichtenfeld. M. L. S.

Schlussus for Fourth American Tour

Heinrich Schlussus, German baritone, returns to this country next fall for his fourth American tour. Opera and concert engagements have kept Mr. Schlussus in Europe for the past two years. He has appeared each year at the Berlin Staatsoper and also has made guest appearances at other opera houses in Europe.



Photo by Barratt

MARIA LEVINSKAYA

examining poor London children for scholarship eligibility.

East End now travel to the fashionable West End and back again every week, to be instructed at the expense of wealthy patrons, members of the Levinskaya Scholarship Fund Association, who include such eminently known people as Lord Howard de Walden (president of the British Music Society), Lady Swaythling, Lady Maud Warrender, Lady Lawrence of Kingsgate and Dean Inge.

Mme. Levinskaya, convinced that much real musical ability is wasted for want of op-

portunity at the start, explored the East End herself. She discovered many talented children and finally examined 140. Thirty of these, all under fourteen, she chose and coached so as to appear at a Scholarship Fund concert. Then she enlisted the aid of

wealthy people, who were allowed to pick their own protégés. All but twelve were finally eliminated and of these, ten continue to study and are well along on the road to accomplishment. One of Mme. Levinskaya's charges, only fourteen years old, is about to begin his first European tour.

Meantime, the scholarship work goes on and patrons are continuing to adopt musical wards. Mme. Levinskaya, who is a child enthusiast, gives a good part of her energy and time to the cause. C. S.

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Uncurtailed Season for 1932-33****Prices Reduced But Repertoire Increased—New Berg Opera
Promised—Strauss Hears Revival of Ariadne
—Memorable Pianistic Event**

BERLIN.—Unlike New York, the German metropolis is not planning to meet the challenge of hard times by a present curtailment of its operatic pleasures. Whatever lyrical deprivations may be imposed upon the provinces, the opera houses of Berlin will continue (so far as one can humanly foresee) to function the usual ten months out of twelve. The next season of the Municipal Opera is, for that matter, to begin as early as August 12. There are going to be further price reductions at each house, however, and one will be able to enjoy the best seats in the Staatsoper for a little over two dollars.

Both establishments have begun to lay their new cards on the table. More or less elaborate changes of personnel are promised and several familiar faces are scheduled to disappear. It seems difficult to credit the report that the admirable baritone Herbert Janssen, has not been reëngaged at the house on Unter den Linden; and certainly the Municipal Opera will not seem like its old self if, as I am credibly informed, the voluptuous Mafalda Salvatini is to vanish from its precincts. The engagement at the same theatre of the experienced Gotthelf Pistor (Koloman von Patacky is likewise to be imported to fortify the tenor contingent), suggests that the house in Charlottenburg is dismissing Carl Hartmann—a contingency which I, for one, shall regret. Hartmann has gained appreciably in routine this past winter, and the present state of his singing entitles him to a conspicuous place in the thinly populated ranks of good German tenors.

The Staatsoper, for its part, is taking unto itself a new and as yet undivulged *Heldentenor* and will absorb into its ranks Rudolf Bockelmann, Alexander Kipnis, Jaro Prohaska, and Maria Olczewska.

NEW OPERA BY ALBAN BERG

This same house is planning for next season two world premières, one of them an opus of Alban Berg's. Its list of revivals and newly studied productions embraces *Rosenkavalier*, *Freischütz*, the *Ring* (redeemed, one hopes, from those abominations of modernistic settings which for years have disfigured it), *Fidelio*, *Mona Lisa*, and *Niccolai's Merry Wives of Windsor*. A delayed apparition will be the Strauss perversion of Mozart's *Idomeneo*. Not to be outdone by its downtown neighbor, the Municipal Opera also has put the *Ring* on its agenda and is at the moment trying to decide between a new production of *The Flying Dutchman* or *Rienzi*. Tchaikovsky's *Vakula the Smith* is a strong possibility. A truly heart-warming promise is Gluck's *Alceste*. More exciting, perhaps, to one stratum of the population are the tidings that the amazing institution is teetering on the brink of something almost incredibly new—a dry-cleaned, freshly tailored production of *Cavalleria* and *Pagliacci*. After that the Deluge—or at least a collision of planets. Modernities in Charlottenburg include Schreker's new opera, *Smee*, scheduled for September.

REVIVALS BY MOZART AND STRAUSS

The chief operatic happenings of recent weeks have been restorations at both theatres. The uptown establishment put on a newly combed and corseted edition of Mozart's *Entführung*, and restored to currency its admirable production of Simon Boccanegra. The former was more heartily acclaimed than, to my humble thinking, its virtues warranted. Wilhelm Reinking's scenery was beautiful and wholly in the spirit of the opera—something I had not expected with the appalling recollections of his erstwhile Kroll Barber of Seville in mind. If only the Städtische Oper producers could forget for a moment that they have a moving stage at their disposal (about the only time they do forget it is in Parsifal, precisely when they ought to remember it). I fail to see what is gained by cutting out so much of the spoken text of Mozart's *Singspiel*, and by certain other purely arbitrary innovations, such as the new, unmotivated way Constanze is made to go about her maternal aller Arten aria. Paul Breisach is not my ideal of a Mozart conductor, neither are Marguerite Perras and Hans Fidesser my ideals of a Constanze and a Belmonte. Fritz Krenn's Osmin is probably well enough if one can banish haunting memories of Paul Bender. But taken by and large, the production boasts animation and *brio* and will doubtless prosper.

RICHARD LERT CONDUCTS HELEN

The Staatsoper has just begun to recollect that there lives a maker of rather tolerable

operas named Richard Strauss. At any rate, it has now turned its attention to the composite enticements of *Ariadne auf Naxos*, a work to which its walls have not echoed in many seasons. And as a kind of massive



RICHARD STRAUSS and RICHARD LERT
in Berlin, when the former was there to attend the recent opening of his *Ariadne auf Naxos*.
(Photo by T. v. Mindszenty)

prologue to the revival, it exhibited a couple of weeks earlier its tastefully decorated version of Egyptian Helen, which was capably conducted by Richard Lert and which made known among other things the beautiful voice of Hildegard Ranczak in the music of the benign sorceress, Aithra.

The restoration of *Ariadne* was a festive affair. The composer personally superintended the rehearsals, watched the première from a stage box and showed himself before the curtain at the close. (Incidentally, the Rundfunk Orchestra of Berlin took advantage of the master's presence in town by inviting him a few nights previous to broadcast his interpretations of Mozart's *Jupiter Symphony* and of his own *Don Juan*.) Leo Blech conducted the fantastic opera and did justice to the exquisite texture of this quasi chamber music. The cast was about as stellar a one as can be recruited in Berlin these days.

IVOGÜN'S ZERBINETTA LIVELY AS EVER

Maria Ivogün came from uptown to assume her old part of Zerbinetta, and if her voice is not all it was ten years ago (especially its top tones), she still romps through the harlequinade with irresistible ebullience. Frida Leider, originally slated for *Ariadne*, gave way to Anni Konetzni. It was by much the best thing I have ever heard this soprano do and her sumptuous voice suffered rather less than usual from her besetting habit of singing sharp. Because of the illness of Marcel Wittrisch, Max Lorenz was commandeered to voice the taxing music of Bacchus, of which task he acquitted himself with credit. Käthe Heidersbach sang well the role of the composer in the prologue; the minor parts were efficiently cast and the ensemble carefully drilled. Generalintendant Tietjen's settings served the purpose without making history, even if they substituted night-shade and starry constellations for the

enveloping flowery tent prescribed by Hofmannsthal for the blissful conjunction of the lovers.

THE EVENT OF THE CONCERT YEAR

Concert diversions of recent date have been chiefly a relative matter of pianists. But two of these events might well be enshrined in letters of flame. In the Singakademie, Rudolf Serkin lent consummate assistance to the Busch Quartet in piano quartets of Brahms and Dvorák and in some rarely performed Beethoven variations (in E flat, op. 44) whose triteness he redeemed by the penetrating beauty of his art. But one of the supreme pianistic events of the year (peradventure the event) was Artur Schnabel's performance of Beethoven's Dia-

belli Variations at his solitary recital in the Philharmonie—a performance so colossal in point of conception, intellectual and imaginative mastery and the mystic illumination of a microcosmic work from which at need the whole art of music could be reconstructed, that all praise, however empurpled, must pause in abashment of its own futility. Schnabel prefaced Beethoven with superb presentations of Schubert and Mozart sonatas. But in the thirty-three variations he achieved the transcendent. I doubt whether a whole lifetime of concert-going can yield a dozen such experiences as the impression left by this concert.

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AMERICAN YOUTH HEARS COMPLEXITIES OF MUSIC, STATES GEORGE A. WEDGE

Director of Juilliard Summer School Believes the New Approach to
Study Must Be Thoroughly Practical to Fit Present Needs

George A. Wedge is the practical musical utilitarian who has evolved his own swift and direct approach to composition, once the exclusive domain of desiccated pedants. Simplification is the root of all the Wedge series of theory books, beginning with his Ear-Training and Sight-Seeing, Keyboard Harmony, and Twelve-Tone Scale—not yet published. And now the teacher and author will have a fresh proving-ground for his ideas in the newly created branch of the Juilliard School, the Summer School, of which Wedge will be the director.

With his colleagues of the summer faculty, Wedge will again practise these modern

years. Our ears have been trained to hear subtler harmonies and combinations.

"Popular music, too, has affected our aural sense for the better, I think. Surely the popular tune of latter years is superior in quality and technical structure, to the street song of the old days. Of course, there is chaff in these tunes of the hour, but worthy music has a habit of surviving. Witness the Stephen Foster melodies, sole survivors of the American minstrel era and its flood of sentimental lays. The radio, too, is steadily educating the ear, supplanting that other potent influence, the phonograph.

"The ear, I will admit," continued Wedge, "is capable of learning strange things. Some of the products of ultra modern composition prove this point. The ear of modern youth is receptive to the supposed harmonic complexities of the more modern composers; the old-fashioned ear is not always so friendly to the apparently bewildering polyphonic and rhythmic maze of these works.

"Subconsciously attuned to rich varieties of sound and cross-rhythms by popular music, by the radio, by the general excellence of our orchestra concerts, the student of today finds no terrors in the scores of our recognized masters. He is, perhaps, what the oldtimer would consider impatient. He wishes to plunge into music actively. That is understandable and normal, I maintain.

"So we must respond to these insistent needs. The teacher who seeks to come in contact with the newest of ideas and the musicians who are exponents of these ideas; the youth or adult in search of practical aid musically; these seekers must find a type of instruction which is first of all, practical.

"A new and vital kind of pedagogy is being reconstructed. Our public schools, our colleges are turning to group instruction for the foundation of instrumental, vocal and theoretical training. In our Summer School, which will offer the kind of instruction given in the winter sessions of the Juilliard Graduate School and the Institute of Musical Art, we shall endeavor to make our contribution to this latter-day pedagogy. Every instructor in the instrumental and vocal courses, for example, will conduct a two-hour class devoted to the most useful material."

Wedge's viewpoint on the need of sensible regulation throughout the United States on credits and degrees, does not properly come within the scope of this interview.

Let it suffice to pass on Wedge's observation on the weird conditions:

"Under existing educational practices," he commented, "Arturo Toscanini himself would not be permitted to act as teacher of a school in an American city, because he lacks the required degree of certificate." A. H.

American Organists to Convene in Boston

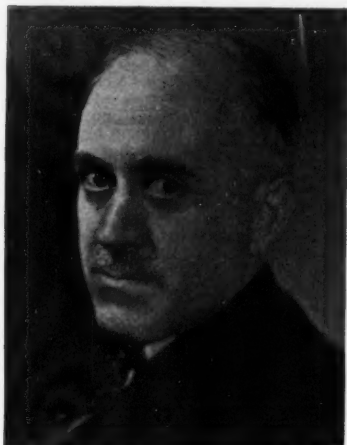
The eleventh convention of the American Guild of Organists is to be held in Boston, Mass., June 20-25. A dinner will be followed by an opening concert by orchestra and organ, Palmer Christian being one of the solo organists, and Eric Delamarter's concerto is to be featured. Howard D. McKinney and others will read papers, and a trip to inspect notable organs is scheduled. There will be a convention service and a lecture by Archibald T. Davison, of Harvard University. Recitals by M. J. Clayton, Marion Hutchinson, Alice Shepard, Alexander McCurdy, Carl Weinrich, Robert Cato, Ralph Kinder, and Hugh Porter are to bring programs of organ literature. The convention closes with an all-day excursion to points of interest on Massachusetts Bay, with Plymouth or Provincetown as the objective.

Philadelphia Orchestra Announces Summer Season

The third consecutive summer season of the Philadelphia Orchestra concerts in Robin Hood Dell is to extend for eight weeks, June 28 to August 22. Alexander Smallens again will be director; Leopold Stokowski is to conduct part of a program. Guest conductors are Hans Kindler, Henry Hadley, Erno Rapee and Sandor Harmati. Special attractions announced are the Hall Johnson Negro Choir and the Duncan Dancers.

Minneapolis to Hear Prominent Artists

Among the artists to be heard in Minneapolis during 1932-33 are Lily Pons, Goeta Ljungberg, Joseph Szigeti and Vladimir Horowitz as soloists with the Minneapolis Orchestra under Eugene Ormandy; Jascha Heifetz, Lotte Lehmann and Amelita Galli-Curci on the University of Minnesota course; and Kathryn Meisle and Richard Bonelli in the Apollo Club series.



Nelson photo

GEORGE A. WEDGE,
director of the Juilliard Summer School.

principles of music pedagogy, utility and simplification.

"The formalized pedant of the past generation," said George A. Wedge when we met him in his Institute of Musical Art headquarters, "might be a bit distressed over our modern short-cuts, but he would be obliged to confess that these new, abbreviated methods are achieving their purpose. Each generation has its own type of mentality, and pedagogy must adapt its principles to the practical needs of contemporary mentality.

"Nowadays the music teacher must be concise, direct and, above all, effective in developing active musicianship in the student. How did I work out the principles set forth in my books? Only by the trial-and-error method. My problem was to teach the elements of music and theory to groups of students, consisting of adults and youngsters of every age. Text-books on harmony and counterpoint were excellent in their purposes, but not for mine. So, gradually, I had to devise my own approach.

"First I tried to provide for the systematic expansion of fluent musicianship—the ability to hear with the eye and see with the ear. The elementary courses on ear-training, supplemented with sight-singing, were the fruits of my own experience with groups of pupils. Then it was necessary to direct my students to the application of their skill in the study of living harmony. Keyboard Harmony summarizes my efforts in this direction.

"Today the teacher can dispense with the academic preliminaries, once deemed so essential, and lead his pupil immediately into the practical elements. The modern pupil demands this practicality, and he is prepared to take advantage of the new principles. Doubtless his ear is more sensitive than the ear of the student of past generations.

"We have new ears. Even during the past fifteen or twenty years, the musical situation has improved immensely. The average orchestra program today is considerably in advance of the concert program of those

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MISCELLANEOUS MUSICAL EVENTS

STUDIO NOTES

SUSAN S. BOICE

Merran Reeder, artist-pupil of Susan S. Boice, formerly with the Wagner Opera Company, sang With Verdu Clad at a Montclair (N. J.) church service, and was reengaged after appearing at a German Männerchor concert. Helen Bulger, con-



SUSAN S. BOICE,
vocal teacher and president of the Women's
Society, Riverside Church, New York.

tralto, of Dr. Carl's choir, has been reengaged, as has Emily Rappleyea at Rutgers Presbyterian Church, New York. A Scotch pupil of Miss Boice sings frequently over WJZ, also giving Indian Legends. Walter Davis, tenor, is choirmaster of a church in El Paso, Tex.

A weekly class in Maplewood, N. J., claims Miss Boice's attention, and she plans to continue instruction until August 1. Her most recent honor is election as president of the Women's Society, Riverside Church, New York. Miss Boice was official hostess at a tea recently given in honor of Mrs. H. H. A. Beach.

LEON CARSON

Leon Carson presented some of his artists in the Fifth Annual Hour of Song at the Spring Garden School Auditorium, Nutley, N. J., on May 16.

MARY EMERSON

Tessa Bloom, pianist, who was awarded this year's annual scholarship of the American Matthay Association for study with Tobias Matthay, is a pupil of Mary Emerson. This announcement was listed in the Musical Courier recently under the studio notes of Richard McClanahan.

BERTA GERSTER-GARDINI

La Vergne Fairchild, artist-pupil of Berta Gerster Gardini, sang recently for the National League of American Pen Women, and also for the National Federation of Women's Clubs.

IDA HAGGERTY-SNELL

Ida Haggerty-Snell presented Jane Alexander in her Metropolitan Opera House Studios recently, assisted by the sisters Nell, Myrtle and Lois Justineau, Sarah Sandrof, sopranos, and Louis Rupnik, baritone. Miss Alexander sang with good taste and tone production. Accompanists were Pauline Bernfeld and Miss Sandrof. Pauline Win-

slow, composer, was guest of honor; three of her songs were sung and she gave a short talk. F. W. R.

BRUNO HUHN

Gordon Mason, tenor of Scotia, N. Y., a pupil of Bruno Huhn of New York, has been reengaged as tenor soloist of the First Methodist-Episcopal Church, Schenectady, N. Y. Mrs. McLelland Barclay, soprano, has opened an engagement of several weeks in Hollywood, Cal. Paul Ensrud, baritone, who studies voice and conducting with Mr. Huhn, is director of music at Newberry College, S. C. Mr. Ensrud recently conducted the first performance of his cantata, The Atonement, for soloists, chorus and orchestra in the High School Auditorium of Newberry.

ESTELLE LIEBLING

An operatic program was given at the White Breakfast of the Rubinstein Club on May 7 by artists from Estelle Lieblich's studio. Among the numbers in which Lieblich artists appeared were: Scenes from Rigoletto by Lucille Potter as Gilda and Paul Cadieux as the Duke; O mio Fernando from La Favorita by Maude Runyan; Sextet from Lucia di Lammermoor, Joan Ruth, Maude Runyan, Paul Cadieux, William Cleary and Bert Dueringer.

Josephine Forsyth's musical setting of The Lord's Prayer was sung by Miss Runyan as soloist, assisted by the following eleven Lieblich singers: Nancy Baskerville, Jane Ellwood, Jeanne Harrison, Diana Irvine, Claire Miller, Joycelyn Rosecrans, Ann Seaton, Melba Thrasher, Jacques Woods, Gertrude Wyatt and Dorothy Wyth.

SARAH PECK MORE

Margaret D. Berks has been engaged as alto soloist in the quartet of the First Congregational Church, West Hartford, Conn., and also is singing semi-weekly over the radio. She is a pupil of Sarah Peck More, of New York, who maintains a studio in Hartford.

Norma Allen Haine and Etta Barden Hibler recently gave a costume recital of old songs at the annual meeting of the Y. W. C. A., Hartford, Conn. They are also More pupils. Mrs. More presented her students in recital in Hartford, May 26.

FREDERICK SCHLIEDER

On May 10 in the Tapestry Room of the Hotel Olcott, New York, Frederick Schlieder, teacher and author, entertained fifty friends, the majority of whom were former students of the Schlieder Method of Creative Music Education.

After a specialty dance by Monna de Montoliu, Ruth Kemper, violinist, played the Mozart violin sonata, op. 15, accompanied at the piano by Arousia Kostikyan, teacher and exponent of the Schlieder method. Miss Kemper's offering was followed by two Spanish dances by Miss de Montoliu. In response to requests, Mr. Schlieder improvised at the piano.

Preceding the musical portion of the program, Mr. Schlieder gave a brief talk in which he pointed out that musical excellence is not learned but "earned," stressing the need for dynamic efforts in order to overcome the inertia that has characterized the average musician and teacher.

G. N.

IRMA SWIFT

Roma Jacobs, coloratura soprano, was soloist for the Capitol Club, Brooklyn, N. Y., on May 15. Among her selections were Les Filles de Cadix, by Delibes, Clavellitos and the aria from The Barber of Seville.

Rosa Vinci was soprano soloist for the American Legion concert given recently in the grand ballroom of the Astor Hotel, New York.

Nan Brown, Scottish soprano, has returned to New York from Newport, R. I., where she gave a program of Scotch songs in costume.

Mme. Swift is holding a special summer course at her New York studios, beginning

May 24. She also will give a course at Hunter College this summer on The Principles of Singing.

GINA CIAPARELLA VIAFORA

Irma Bartholomew, artist-pupil of Gina Ciaparella Viafora and instructor of singing in an Indiana musical college, sang at the opening of the new Education Building in Harrisburg, Pa.

Miss Bartholomew, who will continue her classes in the West during the summer, will spend the time between sessions in New York, in order to study further with Mme. Viafora.

EDNA ZAHM

Edna Zahm, known as a member of the former Wagnerian Opera Company, who sang Zerlina on tour, is the newly-chosen soprano of the East Orange (N. J.) Presbyterian Church. She is also soloist in a West Side Synagogue in New York.

Press Comments

ARTUR RODZINSKI

The Los Angeles Philharmonic Orchestra, Artur Rodzinski, conductor, closed its season with a pair of concerts, April 21 and 22. Announcement has been made that the drive for next season subscriptions suc-



© Goldensky
DR. ARTUR RODZINSKI

ceeded beyond expectation, and that the orchestra's 1932-33 concerts are assured.

The Los Angeles Herald's review of the April 21 concert read in part: "Rodzinski and the orchestra were at their best, and when the great director appeared at the beginning of the concert the whole audience stood up in a gesture of appreciation." The Record: "The last symphony pair program of the Philharmonic Orchestra for this season revealed every facet of the dynamic and youthful quality of the conducting of Dr. Artur Rodzinski and disclosed the superb technical development of the orchestra under his baton." The same critic continued: "The bursting brilliance of Ravel's Daphnis and Chloé found utter reflection in the conducting of Rodzinski, who controlled the orchestra with lightness and suppleness of touch. This is no more evident than when he puts down the baton and conducts with facile gestures of his hands, which in themselves vividly communicate the abandoned beauty of the work." Saturday Night, a Los Angeles weekly, commented: "At each

of the last three concerts, completing the 1931-1932 season of the Philharmonic Orchestra, there was ample demonstration of devotion to the orchestra on the part of patrons, devotion of the musicians to the conductor, and that exuberant devotion to the task in hand which is one secret of Dr. Artur Rodzinski's unquestioned success in Los Angeles."

Dr. Rodzinski sailed for Europe May 12. He returns in the fall to conduct the Los Angeles Philharmonic in another season.

GENA BRANSCOMBE

A number of compositions by Gena Branscombe were featured at the recent biennial convention of the National League of American Pen Women in Washington, D. C. The Washington Evening Star printed of her choral number, The Postern Gate, which was sung by the Men's Glee Club of American University: "It is well adapted to a men's glee club and Miss Branscombe put life and color into its rendition by her spirited conducting." The Washington Herald's report of the Authors' Breakfast read in part: "Compositions by Mrs. H. H. A. Beach and Gena Branscombe, written as a contribution to the Bicentennial year, were patriotically thrilling and musically notable." On another program Miss Branscombe conducted her chorals, Roses in Madrid and Such Grace in the Dance. More elaborate numbers for chorus, Youth of the World, and Pilgrims of Destiny, were also directed by Miss Branscombe at the Composers' Concert in the Congressional Country Club. The same program carried her When Twilight Weaves. Elena de Sayn, violinist, offered Miss Branscombe's sonata in A minor at the concert featuring the work of university women composers.

MABEL AUSTIN AND ERNEST DAVIS

Mabel Austin, soprano, and Ernest Davis, tenor, were soloists at the Hays, Kans., Festival in April. The Hays Daily News commented: "Ernest Davis, the tenor, was at his best in He That Dwelleth in Heaven Shall Laugh Them to Scorn. Mr. Davis is a singer of versatility, having proven in his appearances here he is equally proficient in the singing of opera, concert and oratorio composition. Miss Austin also found high favor last night, pleasing especially with I Know That My Redeemer Liveth." Another Hays paper carried of Miss Austin: "Her lovely soprano voice and pleasing personality brought generous applause." The same critic continued: "Then came one of the high lights of the evening, a solo by Mr. Ernest Davis, the tenor, whose coming to Hays is almost an integral part of every festival week. Mr. Davis chose for his solo Celeste Aida. So well did Mr. Davis please his audience with Aida that he was called back for two encores."

JULIA BELLE SHENK

Julia Belle Shenk, pupil of Austin Conradi, of the piano faculty of the Peabody Conservatory of Music, Baltimore, recently gave a scholarship recital upon completion of three years as holder of the Louis McLane Tiffany Piano Scholarship No. 1. F. W. Stehla, of the Baltimore Evening Sun, said: "Miss Shenk displayed seriousness and abiding sincerity. She not only showed painstaking care in the preparation of her program, but often sounded depths quite compelling. She displayed good taste and appeared content to follow patterns rather than indulge in highly individualistic flights." The same critic continued: "On the whole, Miss Shenk proved herself to be an artist of impressive attainments, investing her offerings with much interest. Her execution was clean and her conception intelligent, while her tone had limpidity as well as firmness. She exhibited a capacity for mood and color that made her performance arresting."

GEORGE I. TILTON

The Trenton (N. J.) Evening Times printed an editorial concerning the service (Continued on page 28)

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Musical Program Given as Part of Commencement Exercises—Norden Conducts Second "Pop" Concert—Musical Academy Faculty Heard

PHILADELPHIA, PA.—The Philadelphia Conservatory of Music held its commencement exercises, following a concert by the advanced pupils, May 16, at Witherspoon Hall before an overflowing audience. The Anna Magdalena suite by Bach was well played by the Conservatory String Orchestra, ably conducted by Boris Koutzen. The first movement of the Mozart concerto in A for piano and orchestra was executed with skill by Mary Louise Evans, with Sylvia Noble playing the piano arrangement of the orchestra score. Theodore Armstrong revealed good tone and technique in the first movement of the Mendelssohn concerto for violin and orchestra; Mary Louise Evans at the piano in the orchestra part. Shorter piano soli were finely presented by Kathryn Abel and Edith Ulmer. Katherine V. Lipincott gave one of her own compositions, *Praeludium*, which was interesting and excellently performed. Florine Thanhauser Lewin scored with *Sonatina* by Beryl Rubinstein; Betty Jane Hallstrom, harpist, won applause with *Impromptu Caprice* by Gabriel-Pierne; Sylvia Noble gave an exhibition of good Bach playing as soloist in the first movement of the Bach concerto in D minor, accompanied by the Conservatory String Orchestra; Naomi Koplin showed talent in the second and third movements of the Rachmaninoff piano concerto, and was well supported by Mary Louise Evans in the piano transcription of the orchestra background. As a closing number, the Conservatory String Orchestra (again under the musicianly direction of Mr. Koutzen), offered a concerto for string orchestra (Handel).

The commencement exercises were conducted by Dr. Olga Samaroff, who presented teacher's diplomas in piano to Robert Hamilton Sloan, Jr., and Edith Carolyn Ulmer; in violin to Theodore Armstrong, III; in organ to W. Arnold Lynch; soloist's diploma in violin to Helen Mary Rowley. Degrees conferred: Bachelor of Music, to Sister M. Agnes Anita, S. S. J.; Sister Mary Augustine, S. M.; Katherine Virginia Lipincott; Robert Hamilton Sloan, Jr.; and William Paul Sweetman. Master of Music, to Bruce Cresswell Beach and Robert Aaron Gerson. Dr. Samaroff made a brief address to the graduates, admonishing them not to

enter the musical world for gain but for love of their art. Mrs. D. Hendrik Ezerman is the managing director of the school, which owes much to her vision and inspiration.

NORDEN CONDUCTS SECOND "POP" CONCERT

On May 16, N. Lindsay Norden conducted the second of a series of concerts being given in the Church House of the First Presbyterian Church of Germantown. The orchestra (made up of twenty-five members of the Philadelphia Orchestra, Alexander Zenker, concertmaster), offered Rossini's *William Tell* overture, transcriptions of two MacDowell pieces, a serenata by Cajani, a Strauss waltz, excerpts from Puccini's *Madam Butterfly* and numbers by Godard and Kretschmar. The soloist was Lillie Holmstrand, contralto. Mr. Norden exhibited musicianly insight and command of his forces. Miss Holmstrand also won applause for her excellent vocalism. There was a large and cordial audience. These concerts are for the benefit of unemployed musicians.

PHILADELPHIA MUSICAL ACADEMY FACULTY CONCERT

The Zeckwer-Hahn Philadelphia Musical Academy offered a faculty concert on May 19. Brahms' trio, op. 101, was played by John Leroy Bawden, piano; Lucius Cole, violin, and Frank Watson, cello, all three

exhibiting excellent ensemble and tone. A sonata for piano and cello by Leo Ornstein was given by Pauline Mallet-Prevost Ornstein, piano, and William Schmidt, cello, who were applauded for a finished performance. Marion Dougherty brought her skilled pianism to the first movement of Rachmaninoff's concerto No. 1, with Charles Wright assisting at the organ. The latter part of the program offered pianism of a high order by David Sokoloff and the polished violin playing of Frederick Hahn. There was an ensemble made up of Mr. Sokoloff, piano; Clara Zager, and Louis Pearlman, first violins; and Adelaide Sanders and Raymond Brown, second violins. A large attendance was present and cordial appreciation was manifested.

A series of pupils' recitals this month at the Zeckwer-Hahn Philadelphia Musical Academy included a violin program on May 10 by students of Frederick Hahn. Those appearing were Violet Kapo, Helen Nolte, Robert Pearlman, Walter Pew, Mary Raho, Ruth Rappe, Walter Reider, Alvin Rudnitsky, Albert Sadauskus, Dante Saputelli, Adelaide Sanders, Anita Shervin and Irving Smigel, all of whom displayed technical and interpretative talents in music by Kreisler, Mendelssohn, Beethoven, Bach, Debussy and others. There were also two orchestra numbers. Eleanor S. Miller, piano pupil of Joseph W. Clarke, was heard May 12, in a program of Beethoven, Liszt, Chopin, Debussy and other composers. She was accorded sincere and deserved applause. Rebecca Schwartz, piano student of Leo Ornstein, was likewise successful in her recital of May 17, when she programmed numbers by Brahms, Schumann and Chopin.

M. M. C.

Young Abilene Artist Wins the All-Southwest Piano Tournament

Josephine Grisham Scores Highest Average—125 Compete, Their Ages Ranging From Six to Twenty Years

ABILENE, TEX.—The fourth annual All-Southwest Piano Tournament, with Dr. John Thompson, teacher and pianist of the Horner Conservatory, Kansas City, Mo., as judge, closed a three-day session recently. Dr. Thompson heard 125 pianists ranging from six to twenty years of age, having come from twenty-six Texas and New Mexico towns. They played 1,062 piano solos and were awarded, on the basis of five ratings, 459 firsts, 275 seconds, 218 thirds, seven fourths, and three fifths, each contestant playing an average of eight numbers. Blue, red and white ribbons were awards for the three top ratings.

The highest blue ribbon rating went to Josephine Grisham, Abilene, with a decision of thirteen blue, eight white and one red ribbon awards, average 96.39. Miss Grisham, age seventeen, is a junior in the Abilene High School and a piano pupil of Irl Allison, dean of music, Simmons University. She recently was declared winner of the senior piano scholarship award of the State Federation of Music Clubs contest held in Dallas May 7. Miss Grisham also won the violin scholarship award at the same convention, being a pupil of Christian Thaulow, Abilene.

The best average rating of the tourney went to Anna Lee Cobb, Winters High School student, who played nine selections,

winning eight blue ribbons and one white. She is also an Allison pupil.

In the collegiate division, among fifteen entrants, top honors went to Josephine Grisham, Abilene, for most blue ribbon awards; and to Glenn McGowan, Baird, whose average on four selections played was 98. In the high school division, from thirty-five entrants, three students shared top blue honors: Jack Moates, Abilene, Thurman Morrison, Abilene, and Crystell Scudder, Slaton, each of whom won nine blue ribbons. Highest individual average went to Anna Lee Cobb, Winters, score 98.55. Miss Scudder, pupil of Jeanette Ramsey, Slaton, won second in average also, her grade being 98.27. Moates and Morrison are students of Irl Allison and Lydia Gresham Whisenant, respectively.

In the grade school division, of seventy-five entrants, Barbara Peden, Abilene, and Olivette Killough, Eastland, shared highest blue ribbon awards, each winning ten. R. B. Glenn, Jr., of Abilene, won highest average 98.42. These students are pupils of Lydia Gresham Whisenant, Wilda Drago, and Lurline Fleming Dawson, respectively.

Dr. Thompson, in the evenings, conducted a three-day teachers' normal during the tournament, in which thirty-three piano teachers were enrolled. He also played a program for children.

A. B. S.

Chicago

(Continued from page 17)

dred Waugh and Gloria Burch Fiske assisted as accompanists.

Karleton Hackett, president of the conservatory, acted as judge in the Chicago High School Orchestra Contest, May 17.

Marian Setaro, of the voice faculty, appeared as soloist at the annual dinner of St. Peter's Episcopal Church, May 10, singing a group of old songs in costume.

The South Shore Opera Company, under the direction of Kennard Barradell, of the American Conservatory, presented the Gilbert and Sullivan operetta, *Trial by Jury*, under the auspices of the Lowell Parent-Teachers Association at Lowell High School, Oak Park, May 6. All the members of this company are Barradell students.

Voice pupils of James Mitchell were heard in a program at the Conservatory Recital Hall, May 11.

A musicale given by piano students from the studio of Esther Hawkins, was held in the Conservatory Recital Hall, May 12.

Louise K. Willhour, of the dramatic art department, presented the members of her production class in *The Russian Honeymoon*, by Mrs. Burton Holmes, at the Studio Theatre, May 11.

Piano students of Alice Johnson appeared in recital at the conservatory, May 14.

CHICAGO MUSICAL COLLEGE

Viola Roth presents her pupils over WCFL every Saturday in the Young People's Air Theatre program.

Opal Davis, soprano, pupil of Vernon Williams, was soloist at the annual spring

dinner of the Republic Merchants Association, May 5.

Bernice Jacobson, of the piano faculty and pupil of Glenn Dillard Gunn, played for the Phi Epsilon Sorority, May 8. Her numbers included a group by Chopin. She also played several accompaniments.

Frieda Ernestine Bratzel, student of Mollie Margolies and formerly with Edward Collins, has accepted a teaching position in Ashland, Ore., where she will take over the private piano class of Hilma Enander, who is returning to Chicago Musical College to resume her teaching position.

Bernard Schowalter, tenor, pupil of Vernon Williams, has sung fifteen church engagements. He also gave a recital in the Little Theatre, May 22.

Helen Horton, harpist, pupil of Alberto Salvi, and Eleanor Moore, dramatic soprano, pupil of Herman Devries, appeared in recital at the Allerton Hotel, May 15.

Thaddeus Kozuck, pupil of Glenn Dillard Gunn, was soloist with the student symphony orchestra of the Central Y. M. C. A., May 1.

Ruth Napier, who has been studying with Rudolph Ganz for many years, gave a recital in St. Louis, Mo. Miss Napier made her first appearance in public under Mr. Ganz when she was fourteen years old at one of the "pop" concerts of the St. Louis Orchestra. On May 5 Miss Napier made her Chicago debut at Curtiss Hall.

JACOBS A BUCHHALTER PUPIL

Marvin Jacobs, who gave a successful debut recital recently, is an artist-pupil of Isadore Buchhalter. Jacobs is the fortieth student Mr. Buchhalter has brought out publicly in the past few years.



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Press Comments

(Continued from page 26)

by the combined junior choirs of Trenton, given at the Third Presbyterian Church under the direction of George I. Tilton, saying, in part: "One of the most delightful events during Music Week; he deserves commendation for thus encouraging a movement of such manifest significance."

EMIL COOPER

Since leaving Chicago, where he is a conductor of the Civic Opera Company, Emil Cooper has directed symphonic concerts abroad. Last month he led at the Colonne



Daguerre photo

EMIL COOPER

concerts in Paris a program of Russian music. The Petit Parisien, a leading daily in the French capital, printed, among other things, that "throughout the concert Emil Cooper received an enthusiastic ovation." The Paris Soir gave the popular conductor almost a column of encomiums. Likewise Gustave Bret in the Intransigent, and the Quotidien.

Mr. Cooper will direct European orchestras during the summer and is expected to return to Chicago next fall.

JOSEPH LITTAU

Joseph Littau conducted the Omaha Orchestra in its last concert of the season, May 3. The Omaha World-Herald commented, in part, as follows on Mr. Littau's development of the forces under his command: "Mr. Littau has most decidedly contributed to make our orchestra a flexible instrument, willing to follow him in all his moods and passionate enthusiasm. The magnificent symphony No. 5 in E minor (of Beethoven) was a well chosen number, and it gave a wonderful illustration of the development, skill and growth of the Omaha Symphony Orchestra during the season just closing. The crispness of beat and vigor of effect, the intense vitality, the grandiose passages—all that an imagination of bound-

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

M. E. Adler
Gregor Alexandresco
Alazio Aliga
Achille Anelli
A. D'Orme-Baker
Antonio Bassi
Mrs. William B. Beach
Victor Benham
Umberto Bernucci
Mary Biffan
George Blumenthal
Giacoma Bourg
Zara Bouson
Margaret Bovard
O. N. Bryant
Francesco Bucca-Fusco
Buzzi-Pecchia
Lavie Cadonin
G. Carnation
Nino Carboni
Angelo Carino
C. Versel Chamberlain
Florence Chambers
Norman Curtis
Stephen Czukar
Greta Dalny
George de Fes
Chev. Gautier Del'Eveille
George De Sel
Solita De Solis
Ragini Devi
Maude De Voe
Byron S. Dickson
Dmitry Dobkin
Mme. Dodd-Crawford
Beatrice Elliott
Frank G. Ernst
Maestro Geremia Fabrizio
Morris B. Feibish
Carl Fishberg
Miriam Franken
G. A. M. Fuleihan
Anna A. Garrett
Alexander Goldberg
Olga Gulleledge
John Hartigan
Jean Heime
Frederick Hellar
Russell Blake Howe
Floyd F. Jones
Victor H. Kaaper
Alberta Lauer
Mrs. Z. P. Leary
George Lehmann
Ediana Leori
Joseph Lewin

Marguerite Lichti
Maryann Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Norma Lutge
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Armand Marhini
Josef Martin
Joseph Mendelsohn
Helen C. Moller
Florence Nelson
Gisella Neu
Anna Nordenstrom-Law
Florence Crozier Ozmun
Carl L. Pawlowski
A. M. Pergain
Wm. B. Peters
Miron Polukin
Arnold Powell
Alfred Price Quinn
Rita Raymond
Forest Redfield
H. E. Reynolds
S. N. Rosenthal
Courtly Rossi-Diehl
Jean Rouse
Norbert Salter
Anna Savina
Philip Scharf
S. Scharf
Marguerite Schuiling
Josef F. Schwarz
Walter D. Smith
Edith Silance-Smith
Harrison A. Stevens
Norman Stoneham
Leo Strokoff
Marcia Sumelka
Virginia Carrington
Thomas
Tof Trabilsee
Prof. A. H. Trouk
Marie Woodman Tufts
Emilio Vaccaro
Fernando Villa
Harold Von Oppenheim
Walter Von Oppenheim
Elemer Von Pichler
Pauline Watson
Colton White
Mrs. Stacey Williams
Roland B. Woodin

less proportions can suggest—were at all times in evidence in the reading of this offering. The audience did not cease its applause until Mr. Littau had been recalled three times and the orchestra received an equal number of ovations. The orchestra was also very demonstrative in the expression of its affection for Mr. Littau."

PAULINE WINSLOW

The New York Evening Post of May 5 carried a double column picture and story of Pauline Winslow, American composer; on May 8 the New York Times made special mention of her; the World Wide Review printed editorial matter concerning her activities; and the Syracuse Post Standard ran an extensive interview in a Sunday issue.

CLUB ITEMS

MOZART QUARTET

Jeanette Comoroda, dramatic soprano, singing Pace, Pace (Verdi), Marsh Pools, Lullaby and Twilight (all three by Wesley Sontag), was a feature of the May 15 music at the University Club, New York. Her high tones and sincere expression commanded much applause. Eugene Schwartz, fifteen-year-old violinist, played with poise, and was heard in works by Nardini, Veracini and shorter pieces by Tartini, Rameau, Bach, and a particularly effective Mexican folksong transcribed by Sontag (who also was the arranger for strings of various items on the program).

The Mozart String Quartet (Sontag, Basky, Rozek and Potter) achieved finesse in Mozart's quartet in D minor. Dvorak's quartet in F went well, and the five novelties, by Stringfield, Vincent Jones, Bernard Ocko and Sontag, interested the large audience. F. W. R.

SOLOISTS MUSICALE GIVES TEA

Nina Gunin's New York studio was the scene of a musicale-tea given by the Soloists Musicale, May 14, when the following artists appeared: Florence Herbert, soprano; Lucie Harang, mezzo-soprano; Alice Crane, pianist-composer; Pearl Adams, composer; and Miss Gunin, pianist. Original music by Mmes. Adams and Crane and piano pieces played by Miss Gunin provided variety. Five poets recited their own verse. They were Anne M. Robbins, Jessie K. Knobloch, Marguerite George, Clyde Roberts and Gilbert Maxwell. Robert Vivian offered recitations. Florence Foster Jenkins, president of the Verdi Club, and Blanche Hammond Camp, president of the National Poetic Association, introduced by President Cutajar. F. W. R.

BROOKLYN SINGERS

The Brooklyn Singers gave a well attended spring concert at Apollo Hall, May 11, with Carlyle Duncan as the guest conductor. They sang part-songs chiefly by modern composers, and Conductor Duncan's vocal and instrumental compositions also appeared on the program. Byrd Elliot, violinist; Katherine Urban, soprano, and John Deacon, tenor, appeared in solos by Puccini, Grieg and Gena Branscombe.

MUSIC-DRAMA-DANCE CLUB

Julia Sargeant Chase Decker, president of the Music-Drama-Dance Club, announces the schedule for the 1932-33 season of music, short sketches and recitations. The November program will consist of an elaborate Haydn bicentennial celebration; and January will have a Colonial costume ball. President Decker plans to pass the summer at Montour Falls, N. Y.

LOIS DAVIDSON IN RECITAL

The American Woman's Association presented Lois Davidson in a costume recital May 17, in the ballroom of the AWA Club House, New York City. The program, heard by a good-sized and responsive audience, comprised five groups: French Shepherdess Songs, Gypsy Love Songs, Songs of the Gay '90's (which proved amusing and showed the singer's versatility), Songs of Spain and Russian Popular Songs. Miss Davidson's costumes were charming, and she interested her listeners. Beryl Blanch was at the piano. J. V.

DR. CARL HONORED

Dr. William C. Carl addressed the New Jersey chapter of the National Association of Organists on May 18 in Montclair. On May 19 the St. Wilfred Club honored Dr. Carl at the Commodore Hotel, New York, in celebration of his fortieth anniversary as organist and director at the First Presbyterian Church, New York City.

Charles King's Activities

Charles King was at the piano for Mary Becker, violinist, in concert at Elmira (N. Y.) College, April 12; and on the same day he shared a program with Miss Becker and Louise Bernhardt, contralto, at the Woman's Club of Corning, N. Y. Mr. King was accompanist for Wotan Zoellner, violinist, in Larchmont, N. Y., May 10.

CONSERVATORIES and SCHOOLS

SCHOOL OF SACRED MUSIC

The third annual presentation on May 12 of music composed by student candidates for the degree of Master of Sacred Music at Union Theological Seminary (of which Dr. Dickinson is director), brought forward six men and five women composers. Six anthems, three solos and two organ numbers made an interesting program, which reflected credit on the school. Grace French Tooke has written a melodious and effective work in Evening and Morning; and Paul Allwardt's solo, Forgiveness, has fine climax, which was effectively achieved by Harold Haugh, tenor. Akira Nagata offered the unusual in elaborating a Japanese theme into a setting of The Lord Is My Shepherd (C minor), with flute obbligato; considerable unison singing created effect. Edward Persike, Jr., boy soprano, was accompanied by his organist, Ralph A. Harris, in two well-sung short solos by Edith Lovell Thomas, the flute obbligato adding interest.

A Service of Worship, consisting of antiphonal Scriptural sentences alternating with a cappella choral music, by Luis Harold Sanford, was interesting, the composer conducting. The same composer's Romance and Scherzo, for organ and piano, also created attention, for it is full of well wrought thematic material, with a bright ending. Organ pieces in polyphonic style by Helen Hewitt and Morris W. Watkins were per-

formed by the composers, showing able musicianship and technical ability. Anna A. Quier's anthem, Thy Will Be Done, and Charles E. Morsch's carol, The Kings of the East, both in ecclesiastical modes, earned the attention given them. Corleen Wells, soprano, sang Frances Beach's Like Children with pure and expressive voice, closing with a high B and making it an item of musical worth.

An effective anthem by W. Lawrence Curry, with violin, piano and organ, closed the program. Rose Bryant, contralto; Susan B. Ripley, violinist; Mortimer Rapfogel, flutist, and Charlotte M. Lockwood, organist, contributed their services in able manner; and Dr. Dickinson was omnipresent as conductor and organist. The Seminary Motet Choir of mixed voices reflected special credit as a unit. Dorian and Phrygian modes were chiefly exemplified in the choral items. F. W. R.

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Artists Everywhere

MRS. H. H. A. BEACH

Recent activities of Mrs. H. H. A. Beach in Washington, D. C., include: April 23, two choruses, Song of Liberty and The Year's at the Spring, sung at the Authors' Breakfast of the League of American Pen Women; April 24, Benedictus et Domine and her anthem, Praise the Lord All Ye Nations, presented at Church of the Epiphany; April 25, Mrs. Beach's playing of her own quintet for piano and strings, with the Ferrara Quartet; April 26, at the Arts Club, performance by the composer of the following piano numbers, Young Birches, Hermit Thrush at Morn, and the Humming Bird and singing of Moonpath, Ah Love but a Day, and The Year's at the Spring, by Ruth Shaffner, soprano; April 27, The Canticle of the Sun given at the Mt. Vernon M. E. Church, under the direction of R. Deane Shure, with a chorus of seventy voices, Ruth Shaffner especially engaged to sing the solos. On the same program Miss Shaffner sang Exaltation, June, Ah Love but a Day, After, and The Year's at the Spring. By special request, Mrs. Beach added a group of piano solos, Scottish Legend, Young Birches, The Humming Bird and The Hermit Thrush at Morn. Another anthem, All Hail the Power, was sung in a Washington church on April 24.

KARIN BRANZELL

Since finishing her season at the Metropolitan Opera, Karin Branzell has been singing abroad. First she reappeared at the Stadt Opera in Berlin as Kundry in Parsifal, then in three performances of Tristan and Isolde, under Furtwängler, and in Carmen. Following these the singer went to Stockholm to sing at the Royal Opera. The King of Sweden attended each performance and bestowed upon Mme. Branzell the order of Litteris et Artibus.

Mme. Branzell has returned to the Stadt Opera in Berlin, where she sang three roles during one week; Amneris, Erda and Carmen, with Armand Tokatyán the Don José.

PERCY GRAINGER

Mr. and Mrs. Percy Grainger were guest artists at the annual spring concert of the Glee Club of Nutley (N. J.) on May 17, at the Vincent Methodist Episcopal Church. Mr. Grainger accompanied the club in three of his own choral arrangements; Mrs. Grainger assisted with bells, marimba and xylophone.

CARMELA PONSSELLE

Carmela Ponselle appeared in Cleveland with her sister, Rosa, in La Gioconda with the Metropolitan Opera Company recently.

On May 29, Miss Ponselle will sing in Washington, D. C., and June 24 appear as Amneris in Aida at the Polo Grounds, New York, singing the same role at Stamford, Conn., July 10.

Carmela Ponselle will be with the Metropolitan Opera Company again next year.

appearing in the following operas: La Gioconda, Norma, Cavalleria Rusticana, Aida and Trovatore. She is to start the season with a concert tour early in September.

HUGH PORTER

Hugh Porter, organist of the Second Presbyterian Church, New York, has been engaged to give an organ recital at Trinity Church, Boston, June 23, during the annual meeting of the American Guild of Organists. He will play works by Bach, Mozart, Jørgen, Honegger, Noble and Barnes.

NICHOLAS SLONIMSKY

Nicholas Slonimsky has recently returned from Europe after his tour of Paris, Berlin and Budapest, under the sponsorship of the Pan-American Association of Composers, for the purpose of presenting American music programs.

Works featured by Slonimsky on his European programs included ones by Henry Cowell, Charles Ives, Carl Ruggles, Edgar Varese, Adolf Weiss, Ruth Crawford, Wallingford Riegger, Dane Rudhyar, Pedro Sanjuan, Amateo Roldan, Alejandro Catulla and Carlo Savitch.

Two concerts were given in Paris with the Symphonie de Paris Orchestra (the second concert being broadcast); on in Berlin with the Berlin Philharmonic Orchestra; and another with the Paube Chamber Orchestra. While in Budapest Mr. Slonimsky conducted the same works with the Budapest New Symphony Orchestra.

The reaction to these concerts was one of general commotion. The compositions were received with mingled applause and hisses, but Mr. Slonimsky feels that decided interest has been shown in the modern works of American composers, since many were requested by prominent conductors.

Discussing modern American composers, Mr. Slonimsky said that Charles Ives anticipated modern European ideas, mathematically, rhythmically and harmonically, in the sketches which he made in 1906, and in this he feels that America has something original to offer.

It is not to be understood, however, that Nicholas Slonimsky is purely the standard carrier of modern American music, though his greatest interest is in such music. In Paris he offered mixed programs, one of which featured Béla Bartók playing his own concerto and Arthur Rubinstein interpreting the Brahms concerto. At these concerts, Mr. Slonimsky also presented an unknown Mozart symphony, probably that composer's first symphony written at the age of eight, and also Mozart's Serenades, which have received but few performances.

HENRI TEMIANKA

Henri Temianka, violinist, has recently completed a concert tour in Europe and Scotland. During the past season he has played engagements with the Hamburg Philharmonic and the Vienna Symphony Orchestra. Mr. Temianka is at present residing in London. He is a graduate of the Curtis Institute of Music.

NEW PUBLICATIONS

MISCELLANEOUS

REVIEWED BY LEONARD LIEBLING

Sonatina, for piano; by Boris Koutzen.

Atonal and modernistic with a vengeance, this opus, so far as the juxtaposing of unrelated keys is concerned and the absence of any melody of a sort to beguile the simple musical sense that continues to be won by the airs and harmonies of the nineteenth century composers.

There is a certain unity of form in the Koutzen Sonatina, however, and just before his finale the composer even makes the concession of repeating the opening theme of the work. The first section, Vivo, is a nervous series of rhythmic chromatics, starting off with a startling resemblance to a Rimsky-Korsakoff (Coq d'Or) theme, and progressing into an Andante penseroso of no sensuous appeal. The concluding Allegro vivo consists of shreddy motifs put through various jingling paces in accentuation, and it has a certain energetic attractiveness. The contrasting metres are 2-4, 1-4, 2-4, 5-8, 2-4, 3-8, 2-4, 3-8, 2-4, 2-8, 2-4, 3-8, 2-4, 3-8, 2-4, 3-8, 2-4, 1-4, 2-4, 3-8, 5-8, 3-8, 2-4, 3-8, 5-8, 7-8, 3-4, 2-4, 5-8, 2-4, 3-8, 3-4, 2-4, 5-8, 2-4, 5-8, 3-8, 2-4, 5-8, 4-4, 2-4.

In part of the last movement, the right hand plays on the white keys and the left on the black; then vice versa; and finally, the return to normalcy. I experimented by reversing the process and playing black where white was indicated, and white where the composer desired black. The effect was not at all bad, and I suddenly found myself to be a competent modernistic composer. (La Sirène Musicale, Paris; American representative, Elkan-Vogel, Philadelphia).

Miscellaneous

Reviewed by Alfred Human

Pieces for Concert Use and General Performance, for violin and piano, by L. Portnoff.

These six separate compositions, each one embodying certain points for the young violin student, are gracious in style and skillful in invention. The pieces are Waving Fields, for the first position; Slavonic Cradle Song, first, or first to third positions; and two sets of Russian Fantasias, in A minor and D minor, in the same positions. These study pieces are well above the average in musically resourcefulness. (Bosworth & Co. Ltd.)

Scales and Arpeggi for the Violin, by M. Duparlor.

A compact compendium of studies, with each step succinctly but expressively explained in five languages. The arrangement and explicitness are noteworthy. (Bosworth & Co., Ltd.)

Conservatory Orchestral Course, by Oswald B. Wilson.

In this comprehensive volume of 195 pages, Mr. Wilson has designed a progressive course which traverses the broad ranges of student orchestral playing. Beginning with primary unison lessons, the players are passed into three and four-part harmonies, the structure and material of the illustrations gradually increasing in difficulty.

As an indication of the care which enters this course, to make up for the lack of uniformity in school organizations, the individual parts are fully cued; the string sections are complete in themselves; a third violin part is provided as a substitute for instances in which the viola is not available; and other substitutions are clearly defined. The details of orchestra organization are explained and a number of practical suggestions are embodied for the guidance of the instructor. It might be well to repeat the advice of the writer, that each school should provide the more unusual instruments, including oboe, bassoon, bass clarinet, contrabassoon, tympani and harp.

Each instrument is illustrated, with a fingering chart or other information appended. The drills and musical examples leave little to be desired for musical appeal and technical approach. The more advanced school orchestras can find substantial material for review purposes in the Wilson guide book. The author had the cooperation of Bernard Francis Nevin, director of music of the Lincoln Public Schools, in the editing of the string parts; and he also acknowledges the suggestions of Carl Frederick Steckelberg, director of the violin department, University of Nebraska. (Carl Fischer, Inc.)

A Second Album of School Marches, edited and arranged by A. Forbes Milne. For simplicity and excellent content, this volume of the series again achieves its purpose. Nine sturdy marches are provided from Schubert, Weber, Haydn, Handel and folk tunes. Each arrangement is simple, within the reach of the early grade player, yet without sacrifice of the fine quality of the music. (Oxford University Press.)

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Austro-American Conservatory to Open with Increased Enrollment

Music students from more than half the States of the Union, and a number of American artists and teachers are to sail for Europe for the summer season of the Austro-American International Conservatory of Music and Fine Arts at Mondsee, Austria. This is the institution's fourth year and the enrollment, which has increased each term, is expected to exceed all previous attendance. The founder of the conservatory, Katherine Buford Peoples, of the music department of the University of Redlands, Cal., is the holder of an Austrian state diploma in German, literature, psychology, pedagogy, history of music, harmony and counterpoint. She has been the recipient of a diploma from the Imperial Academy of Vienna, and also studied in Paris. Members of the conservatory faculty this year include Béla Bartók, composition; Hermann Kaplan, violin; Ivan Langstroth, form, analysis and partitur reading; Paul Pisk, harmony and counterpoint;

Paul Stefan, history of music; Rosina Lhevinne, Paul Weingarten, Marie Prentner, Cesia Kauler, piano; Alfred Kastner, harp; Cornelius Van Vliet, cello; Bruno Seidhofer, organ; Theo Lierhammer, Mrs. Virginia Castelle, Oskar Martold, Elizabeth A. Major, Florence Lamont Hinman, Elsie Craft Hurley, Elsa Baklor, voice; Edith Walcher, Grete Gross, dancing; Artie Mason Carter, round table. The term extends from July 4 to August 29.

Institute of Musical Art Students Offer Original Compositions

The annual program of original compositions representing the work of the theory classes of the Institute of Musical Art, New York, took place on May 14. The items by the students from the preparatory centers were particularly interesting, most of the talented youngsters being under fourteen years of age. This group offered short songs—The Bronx Park Zoo, and The Wind, by Maro Ajemian; Moral Song, Billy

Masselos; Chinese Song, Walter Diehl; Mary Ann, Patricia Robinson; and A Dream, Barbara Holmquist. Students of Grade IV contributed a French Suite, comprising Allemande (Cecile Cohn), Courante (Emil Koehler), Sarabande (Isabel Lehmer), Gavotte (Harold Weiss), Polonaise (Emil Koehler), Bourree (Isabel Lehmer), Minuet (Cecile Cohn) and Gigue (Ethel Mincoff). Excellence of structure and thematic material distinguished Frederick Daly's double fugue. Henry Brant's sonata for flute alone showed originality of conception and skill in tonal mechanics. Besides those already named, the program listed meritorious compositions by Irma Silverstein, Helen Dike, Lloyd Outland, Elaine Dahl, Frances Yerkes, Blanche Thomas, Lucy Boyan, Roberta Shulman, Richard Brown, Stanford King, John Bainbridge, Gertrude Steinman, George Lisitzky, Irene Botts, Laurence Dill, Harold Barnett, Arthur Christmann, Charlotte Murray, Etta Fischbach, Charity Bailey, Mary Ruth Haig, Alba Nardone, Miriam Le Mon, Dor-

othy Stewart, Julia Smith, Dorothy McLe-more, David Sackson, Thomasina Talley and Milton Katz. M. L. S.

Cleveland Philharmonic Band Makes Début

The Cleveland Philharmonic Band, a new civic music organization of fifty players, recently made its début in the Music Hall of the Public Auditorium, Cleveland. August Caputo was the conductor and assisting artists were Rena Titus, soprano, a group of dancers in ballet divertissements under Sergei Popeloff, and Salvatore Florio, euphonium player of the band.

Negro Group Gives Program at Roerich Hall

The Washington Conservatory of Music and School of Expression presented The Birth of Inspiration at Roerich Hall, New York, May 7. The program held William C. Elkins, Edna Guy and Sonoma Talley.

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RAFAELO DIAZ
on a recent trip to New Mexico, was made a member of the tribe of the Sioux Indians, christening him Chief Bird-in-the-Throat.



COLETTE D'ARVILLE, among the passengers sailing on the recent European voyage of the SS. Europa. Miss D'Arville made her debut here this past season in opera. (Wide World photo.)



CONCHITA SUPERVIA FINDS TIME FOR RECREATION on the Riviera between engagements in Monte Carlo and Paris.



MARGARET HALSTEAD, American singer, recently appeared as Venus in *Tannhäuser* (Paris version) in Cologne, Germany. Miss Halstead is from Pittsfield, Mass., and was trained by Marcella Sembrich. She made her debut in New York in 1930 and since then has appeared with the Cologne Opera (1931-32) as Suzuki in *Madam Butterfly*, Juliette in *The Tales of Hoffmann* and in Wagnerian roles. Miss Halstead is a granddaughter of Murat Halstead, journalist, and the daughter of Albert Halstead, American Consul General in London. (Mishkin Studio photo.)



A WOODCUT OF TED SHAWN, the dancer, who will appear in a series of appearances next season under the management of J. J. Vincent.



FABIEN SEVITZKY CONDUCTING BERLIN PHILHARMONIC ORCHESTRA in Berlin Philharmonic Hall, early this year.



SOLOISTS AND FACULTY MEMBERS OF BETHANY COLLEGE, SCHOOL OF FINE ARTS, LINDSBORG, KANS., photographed during the recent annual festival. Front row: Arline Stensaas, Ellen Strom, Walter Brown, Mabel Markle, Arthur Uhe (director of the orchestra), Mme. Zendt, Miss Block, Hagbard Brase (director of the oratorio society), Clifford Bloom, president Ernst F. Pihlblad. Back row: Geneva Smith, Oscar Thorsen, Luther Mott, Rollin Pease, Thure Jaderborg, Birger Sandzen, head of the art department, Mrs. Hans Hoff, Oscar Lofgren (dean of the College of Fine Arts). (Lundquist Studio photo.)

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